

**THE OPPRESSIONS TOWARD JANE IN VICTORIAN SOCIETY
AND HER RESPONSES PORTRAYED IN BRONTE'S *JANE EYRE*:
A FEMINISM STUDY**

A Thesis

**Presented as Partial Fulfillment of the Requirements
for the Attainment of the *Sarjana Sastra* Degree in English Literature**



by

Dinda Aswandara Raharjani

07211141030

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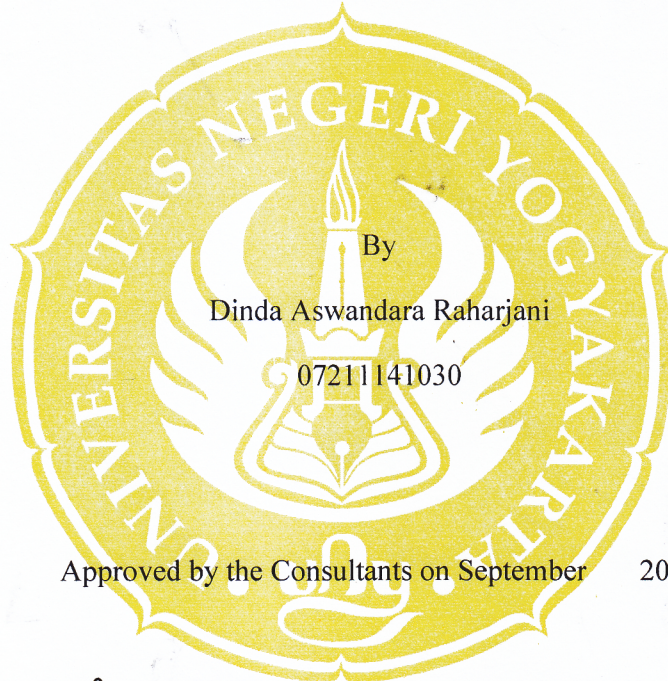
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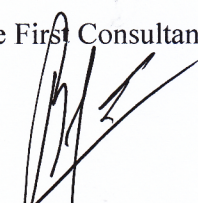
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Dinda Aswandara Raharjani
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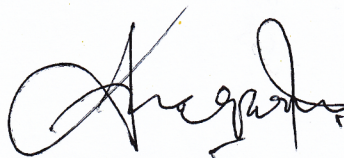
Approved by the Consultants on September 2013

The First Consultant,


Supardjo, M.Ed.

NIP. 19490806 198601 1 001

The Second Consultant,


Niken Anggraeni, M.A.

NIP. 19781004 200312 2 002

RATIFICATION

THE OPPRESSIONS TOWARD JANE IN VICTORIAN SOCIETY AND

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Board of Examiners

Position

Name

Signature

Chairperson : Nandy Intan Kurnia, M. Hum.

Secretary : Niken Anggraeni, M. A.

First Examiner : Ari Nurhayati, M. Hum.

Second Examiner : Supardjo, M.Ed.

Yogyakarta, September 23rd 2013
Faculty of Languages and Arts
State University of Yogyakarta



NIP. 19550505 198011 1 001

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : **Dinda Aswandara Raharjani**

NIM : 07211141030

Program Studi : Bahasa dan Sastra Inggris

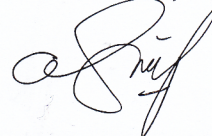
Fakultas : Bahasa dan Seni Universitas Negeri Yogyakarta

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 11 September 2013

Penulis,



Dinda Aswandara Raharjani

MOTTO

So, which blessings of your Lord will you deny?

—Q.S. Ar-Rahman: 13—

DEDICATION

This thesis is proudly dedicated to:

Mami, Papi, Mas, and Adek,

thanks for every support, love, smile, prayer, sweat, patience, warmth,
happiness, and togetherness sincerely given to me.

my big family,

all of my friends,

those who are waiting for my graduation, and

a person I'll meet in my future.

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Firstly, praise and worship go to God the Almighty, Allah *SWT*, for His blessings, mercies, and guidance given to me. Secondly, *shalawat* and *salam* go to the Prophet, Muhammad *SAW*, for his way of life is a salvation for me.

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Finally, I realize that this work is far from perfection. Thus, it is open to all criticism and suggestions.

Yogyakarta, September 12, 2013



Dinda Aswandara Raharjani

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07211141030

ABSTRACT

This research is a study of Bronte’s *Jane Eyre* viewed from the feminist perspective. The objectives of this research are to identify woman’s oppressions experienced by Jane and to explain her responses to the oppressions from Victorian society illustrated in the novel. Feminism theory, especially socialist feminism, is implemented to answer the objectives of the research.

This research is a qualitative study applying content analysis method. The object of this research is a novel entitled *Jane Eyre* written by Charlotte Bronte. The data collected are words, phrases, clauses, sentences, and paragraphs which are taken from the novel related to woman’s oppression in Victorian era and socialist feminism. The key instrument of this research is the researcher herself employing the socialist feminist theory by Juliet Mitchell. The data analysis was conducted through six steps: organizing and preparing the data, reading through all the data, coding the data, giving a description, interrelating descriptions, and interpreting the meaning of the descriptions. To obtain trustworthiness, the researcher used *triangulation* technique.

There are two results of the research. The first result is the identification of woman’s oppressions, which is classified into two forms: patriarchal oppression and class oppression. Patriarchal oppression is in the form of giving Jane stereotypes, such as considering her as a dependent woman and making her as an object of men, while class oppression is in the form of giving her bad treatments from the upper class. The second result is the explanation of Jane’s responses to the oppressions which are classified into four actions: being an independent woman, breaking the social value that women are only placed in domestic life, refusing to be an object of men, and struggling to survive by showing her resistance.

CHAPTER I

INTRODUCTION

A. Background of the Study

For centuries, society has seen men and women unequal since they are different in terms of physical appearance. Men are considered more superior than the other gender is. It is simply looked from their basic difference. This basic difference appears in their physical appearance and it makes the posture of men and women easily differentiated physically. Generally, men are bigger, taller and stronger, while women are smaller and are considered weaker. These biological differences give a larger area of differentiations between them.

One of the differentiations is that men and women are often treated differently in society. It is also affected by their level in society. Further, society differs them not only in terms of physical appearance but also in terms of behavior. It defines how men and women should behave to be accepted by the society by attaching the criteria of men as masculine and women as feminine; for example, women should be beautiful, gentle, motherly, and emotional, while men should be strong and rational. The specific criteria that should be attached in men's and women's behaviors make a stereotype in society that will result in a gender difference in which women will be the victim of oppression since they are inferior. A woman will get another oppression when she lives in a society in which class discrimination exists. The stereotype leading to gender difference, men's superiority and domination, and women's oppression exists in social class

and patriarchal system resulting in women movement against inequality and appears in real life and literary works.

As the result of having differences in many things, men and women then are not equal in terms of freedom, such as freedom in determining education, conducting a career, being voted in politics, getting payment, and so on. This inequality brings them into different treatments, and it mostly puts women as the side who suffer under the inequality. For instance, in education, women are considered unimportant to get as high level of education as men get since society sees the women's place is at home. In politics, women do not have a chance to be voted since society sees how women tend to be emotional rather than rational. Also, in getting payment, women get less payment than men get for the same job.

Over years, society has been dominated, conducted and controlled through men's domination under patriarchal system in which men have more power than women have. In patriarchal system, men's domination exists in domestic and social life. In terms of domestic life, the relation between husband and wife is very cultural. Living in a patriarchal system, a wife is considered to be inferior. A husband is the one who has power and knowledge to take control of the family, including his wife, so he can make rules in his home. A wife should follow her husband's rules. In another aspect, which is in social life, women are seen as a weak figures and do not have the same rights as men have. Women do not have opportunity to aspire their opinions. They are always rejected in delivering opinions since they are considered incapable and emotional rather than rational. Jaggar (in Tong : 2006) added "when women do express their thoughts forcefully

and with passion, their ideas are often rejected as irrational or the product of mere emotion.”

According to Murfin and Ray (2003 : 333), the definition of patriarchal system is a “term used to explain the ‘father-ruled’ society, that is dominated and generally controlled by man upholding and promoting masculine ‘values’ that, in turn, maintain man in positions of power.” In patriarchal society, a man is regarded as the father at home, that is understood in a way that a father is someone who rules the family: creating the rules and punishments and being the one obeyed.

On the other hand, in patriarchal system, women are considered to be more inferior to men in all aspects of life, such as in education, politics, economy, and social life. The example of inferiority of women in patriarchal system is represented by women of Victorian era in which they should be in the lower position than men. In addition, when a woman marries, she has no independent legal status. She has no right to any money, either earned or inherited. She cannot buy any property, she has no claim to her children, and she has to move and stay with her husband wherever he goes. Women's place was in the home, as domesticity and motherhood were considered by society at large to be comfortable areas for women. These constructions keep women far away from the public sphere. When women reject this value, they are condemned by the society because it is considered as rebellion.

The fact that men have the control over women was shown in Britain in the nineteenth century. Women in that era were insisted to do the entire household

and to take care of the children and the husband. Women also got less chance and rights in education, politics, and social life (Lambert, 2009). The most common problems faced by women at that time were discrimination and oppression. These problems were mostly related to the social issues as the effect of patriarchal system, which created the discrimination in work places, education fields, political fields and domestic areas. Discrimination towards women has happened since society gave weak stereotypes such as smaller, weaker, and incapable of doing men's jobs that put women as the one who are being oppressed.

One of the characteristics of patriarchal system is oppression towards women. This is the results of men's dominated power in society that they believe it is their fate to be in the higher position than women's. Murfin and Ray (2003 : 158) added that men have "qualities such as light, reason, and activity whereas femininity recalls passivity and emotion" that makes the superiority of men obvious. All the good qualities that men have clarify the gender difference between men and women which already exists in society.

The gender difference which is constructed socially and culturally has caused a structural inequality between men and women. Patriarchal system demands women as powerless and other weak characteristics. Beauvoir (in Castle, 2007 : 95) stated that "A woman was not born as a woman". It is important to know that to be feminine is not because someone was born as a female, but where and how she grows up and is educated to be feminine. The important thing is how the body is ordered by the society and the patriarchal system influences this. In this case, men and women are constructed by patriarchal society and that this

stereotyping is always done in societies by the group higher in the hierarchy to the group lower in the hierarchy. As long as women do nothing about this issue, the domination of patriarchal society will last.

In the other aspect of life, inequality exists in a society as the cause of different class. Society treats a person based on which class he belongs to. In a patriarchal society in which class discrimination exists, a woman also suffers from the discrimination given by society for her class. She gets double oppressions: inside and outside of the house. Inside of the house, patriarchy makes her suffers from the oppressions from her husband as her status as a wife, while outside the house, she suffers from the oppression from the people who belong to the higher level of social class than hers.

In Victorian era, there were three layers of social class: upper class, middle class, and lower class. This classism happens in capitalist society. The hierarchy was based on their social and economical background. Upper class was the richest people whose wealth came from inherited land or investments. The members of this class were also people from church and nobility. The members of middle class consisted of bankers, shopkeepers, merchants, engineers, and other professionals, while the members of lower class were physical labors (Chancer and Watkins 2006 : 81).

Living in the domination of patriarchal society and having an unequal treatment for a long time make women conscious of her position. Women try to gain equality of their position by voicing their willingness. Women's voice against inferiority to get the same position as men in society is called feminism.

Feminism often happens in patriarchal system when women are dominated by men. The movement of feminism occurred as the result of the inequality women suffered from the patriarchal society.

Suffering from the inequality and imbalance relationship in households, women started the movement of feminism. The main focus of the movement is to gain equality in the society, such as rights, education, etc. The feminists were not only about protesting and demonstrating to the society about their suffering, but also in the forms of literary works.

Literary works tell the reader about the reflection of the reality in a certain society. It sometimes contains feelings, opinions or critiques of the authors. The authors usually deliver their opinions through his or her works since they cannot speak directly to the subject. Bronte's *Jane Eyre* is one of many works concerning women issue in nineteenth century. The interesting thing of this novel is that Jane is set in the age of Victorian and she acts differently from other women at that time. She is diligent and an independent hard worker. She is the model of woman's struggle in Victorian Era surviving the hard life. Bronte illustrates the woman's problems in *Jane Eyre* by showing how the main female character faces many problems as the result of not obeying the system she does not fit in since it is unfair.

B. Research Focus

The dominance of men over women and social injustice appear not only in the real life but also in literature. Literature reflects a representation of what

already exists in real life and it retells in words. Plato says that art is “mimetic”, or it is the cultural product that reflects the social reality. Literary works, such as novel, prose, poetry, provide evidences of those kinds of reflection. In this case, the author of the novel reflects a phenomenon which happened in nineteenth century which is men’s domination leading to women’s oppression. Thus, later the emergence of literary works that are concerned with the topics of women’s consciousness and the patriarchal domination is often related to the foundation of feminist writers. Some authors often reflect women’s position in their works as critiques for the society. It then helps women to realize her condition, so that they can do ‘something’ for her life. One of the examples is Bronte’s work in which the major character is the woman struggling for her life independently. Jane is a woman living in the era which is ruled by patriarchal system but she refuses to accept limitations given by society. She suffers oppression from people of higher level as well. She represents the image of an ideal and independent woman suffering from inequality in an unjust system. Bronte’s *Jane Eyre* is considered by many scholars to be the representations of women issues faced in the 19th century. During the 1800s, women began to slowly become more independent. More and more women began to enter the work force and take on more responsibilities. The story takes place in the late nineties or Victorian era which has certain values and norms of how men and women should behave.

Women’s attempts to get equality and to protest against patriarchal system were initiated by some great women such as Charlotte Bronte, Jane Austen, Virginia Woolf, Mary Wollstonecraft, Simone de Beauvoir and other feminists

concerning women issue. Bronte successfully presents an independent woman struggling for her life within patriarchal system at that time in the Victorian era through her invented character, *Jane Eyre*. Jane as the main character is an orphan suffering from discrimination and oppression in her childhood to adulthood. Throughout the novel, Jane experiences bad treatments and she struggles to be an independent woman in order to gain happiness in her life. Her struggles were not easy ones since she lives in a patriarchal system in which men are dominant over women.

Since the main problem suffered by the main character is oppression, this research uses feminist theory. According to Porter (in Beasley, 2005) feminism is a perspective that seeks to eliminate the subordination, oppression, inequalities and injustices women suffer from because of their sex. Feminism is used to analyze the main character since the researcher sees that the struggles of the main character are hard as the reflection of the traditional roles of men and women in Victorian system.

The researcher decides to conduct a research on this novel since it contains many interesting aspects to be studied. The writer successfully reflects the hard condition suffered by women at that time by showing the main female character struggling to face many problems but still survives in the end. It then can inspire women nowadays in gaining her rights. These reasons then interest the researcher and she intends to bring the issue as a topic of this research seen

from feminism aspect entitled *The Oppressions toward Jane in Victorian Society and Her Responses Portrayed in Bronte's Jane Eyre: A Feminism Study*.

This research focuses on Jane as the major character, who plays as an independent woman struggling for her life from the oppression within the patriarchal system and social class in Victorian era. Based on the problems, the formulation of the problems can be drawn into two questions:

1. How does English Victorian society oppress Jane?
2. How does Jane respond to the oppression in Victorian era?

C. Research Objectives

Based on the background and the focus, the objectives of this research are as follows:

1. to find out how English Victorian society oppresses Jane, and
2. to find out how Jane responds to the oppressions in Victorian era.

D. Research Significance

This research is expected to give more contribution to the following group of people:

1. to the academic society

This research is hoped to give more information about women and how society asks them to be in a certain society. It also includes information about Victorian women and their stereotypes that can enrich people's knowledge.

2. to the students of English Department

This research includes theories and discussion about feminism: how the authors explain or give their opinions about feminism through their works and how the readers can get the points. This research can also be references in making other researches.

3. to other researchers

The result and the discussion of the research give understanding about certain information and other researches can compare the results of their researches to the results of this research so that this research becomes the comparison and reference for their researches.

CHAPTER II

LITERATURE REVIEW

A. Feminist Literary Criticism

Men and women should have the same qualities as described in Wollstonecraft's *Vindication of the Rights of Women* (1792), a work that criticized stereotypes of women as emotional human beings and argued that women should have the same level of education as men. Wollstonecraft believed that women should enjoy social, legal, and intellectual equality with men for the reasons that they educate their children and because they could be "companion" to their husbands, rather than mere wives with their domestic work.

Mill in his *The Subjection of Women* (1869) argued that women ought to enjoy equality in the social sphere, especially in marriage. He in his work compared the relation between husband and wife to slavery. Historically, the obedience of slaves had been obtained by the use of fear, but in the case of women the mind had been enslaved. As a result, women in marriage acted as the inferior while men as the superior. Murfin and Ray (2003:158) stated that "masculinity is associated with qualities such as light, reason, and activity, whereas femininity recalls passivity and emotion". The statement that men relate to reason and women relates to emotion gives a meaning that men have power in social structure since they have the 'brain' rather than 'heart'. By this, the position of men in society is higher than that of women's becomes obvious. The explanation of

patriarchal system and how it leads to feminist movement, waves of the movement, and types of feminism are given in the next paragraphs.

It is feminist criticism that criticizes the position of men and women in society. Henderson and Brown (1997) stated that feminist criticism is a critique of feminist whose aim is not simply to interpret the phenomena happening in society but to change it by changing the consciousness of those who read and their relation to what they read. Feminist criticism is mostly used to analyze literary works focusing on inequality between men and women living in a society that gives men special portion in it, called patriarchy.

For feminists, it is living in a patriarchal society that leads to inequalities for women since this society adopted male dominant power. As what Murfin and Ray (2003) have stated, the domination of men over women results in the position of men which is higher than women's. This condition then makes women as the second class in society suffering subordination and oppression given by men. Concerning to this unjust condition, women begin to react by forming their own movement or feminism to reject it.

There are many definitions about feminism. Feminism is a response to women oppression in male-dominated society. Feminist tries to redefine society in a more justice way. They seek for equality between men and women in the society. Porter (in Beasley, 1999:207) defined "feminism as a perspective that seeks to eliminate the subordination, oppression, inequalities and injustices women suffer from because of their sex", while in the Penguin Dictionary (1988), "feminism is a doctrine suggesting that women are systematically disadvantaged

in modern society and advocating equal opportunities for men and women”. Based on the definition given above, the two sources have the same point that the social system is unjust since it puts women in an unequal position to men. Women are the object suffering discrimination, oppression, subordination, and unequal opportunities in male dominated–society. As a result, this condition leads to feminist movement.

Generally, as a movement, feminism develops from time to time and can be classified into three phases, the first wave, second wave, and third wave. According to Castle (2007) the first phase or “wave” of feminism was concerned primarily with the issue of suffrage (the right to vote). The first wave started at mid-nineteenth until twentieth century. A second wave of feminism, cresting in the 1960s, focused its attention on civil rights, specifically social and economic equality. The third wave was the continuant of the second wave mission on the diversity of women issues and much focused on the race (women of color), gender, and sexual issues.

The first wave of feminism began in the late 19th and early 20th Century in the United States. It was concerned primarily with the issue of suffrage i.e. the right to vote (Castle. 2007: 94). During this time, the differences between men and women were an especial concern, and many feminists felt that, due to women’s moral superiority over men, women would bring much-needed purity to the world of politics. This early stage of movement was dominated by Susan B. Anthony and Elizabeth Cady Stanton.

Second wave of feminism began in the 1960s and continued into the 90's. "Second wave feminism concerned with civil rights, specifically on social and economical equality" (Castle, 2007: 95). It stressed on equal pay for equal work, equal career and educational opportunities. The movement was also concerned with issues such as family planning, women's role as wife and mother, abortion, child-care, rape in marriage, domestic violence, social welfare, divorce and women oppressed. Feminists saw that oppression toward women as the man's responsibility as the result of men dominated society. The name of Elaine Showalter, Sandra Gilbert, and Susan Gubar were familiar in this stage of movement.

The third phase of feminism began in the mid-90's and was informed by post-colonial and post-modern thinking. The third wave feminism is characterized by an interest in various groups of women, including women of color, lesbian, bisexual, and transgendered women, and low income women. Third wave feminists often criticize second wave feminism for either excluding or overlooking these disempowered groups. In this phase many constructs have been destabilized, including the notions of "universal womanhood," body, gender, sexuality. The third wave have stepped onto the stage as strong and empowered and defining feminine beauty for themselves as subjects, not as objects of a sexist patriarchy (Rampton : 2008).

To conclude, the first wave of feminist movement was to get the vote, and it was generally propelled by middle class white women. The second wave's mission was to gain equal opportunity, socially and economically, which was

fought by women of middle class. The abolishment of women discrimination and oppression was also the aim of second wave feminists. The third wave was the continuant of second wave, focusing on the race (women of color), gender and sexuality issue.

According to Rosemarie Putnam Tong (2009), the variety of feminist thoughts is divided into eight types. The first type is liberal feminism; it focuses on gaining equality between men and women in all domains (work, home, sexuality, law). Liberal feminists argue that women should receive all privileges given to men and those biological differences between men and women do not justify inequality. The second type of feminism is radical feminism. This type of feminism emphasizes on the role of men oppression and violence toward women in the creation and maintenance of gender inequality and that patriarchy is the root of inequality between men and women. The third is Marxist and socialist feminism. Marxist and socialist feminists believe that women are oppressed, and attribute the oppression to the capitalist/private property system. Thus they insist that the only way to end the oppression of women is to overthrow the capitalist system. Then the fourth type of feminism is psychoanalytic feminism. This type of feminism uses psychoanalytic theories to explain the oppression of women, with the belief that solutions can be found by investigating the causes of men's domination of women in men and women's psyches, focusing on early childhood development. The fifth type is care-focused feminism. Care focused feminism is mainly based on how women are only seen as care giver to the children and family. They become just a caregiver rather than a mother that works a full-time

job as a teacher, accountant, nurse, etc. The sixth type is called multicultural, global, post colonial feminism. It concerns on women's diversity and acknowledging the challenges it presents. Multicultural global, postcolonial feminist disavows female chauvinism, the tendency of some women, particularly privileged women, to speak on behalf of all women, including women regarded as "other" than herself (Tong: 2009). The seventh type of feminism is ecofeminism. Ecofeminist argues against patriarchal tendencies to destroy the environment, animals, and natural resources. It focuses on efforts to stop plundering of Earth's resources, often drawing parallels between exploitation of women and exploitation of the Earth. Finally, the last type of feminism is post modern and third-wave feminism. Postmodern feminists reject any mode of feminist thought that aims to provide a single explanation for why women are oppressed. Postmodern feminists invite each woman who reflects on their writings to become the kind of feminist she wants to be. Thus, there is no single formula for being a "good feminist."

From the definitions of types of feminism previously explained, it is quite clear that all feminists have the same goal, which is equality in all aspects of life. The eight types of feminism by Tong have different approaches to reach, but they have the same goal since they face different problems depending on the era they faced. They focused on unjust treatment and women's oppression as the result of men's domination in society.

1. Socialist Feminism

Socialist feminism is a branch of feminism that broadens Marxist feminism's argument which says that capitalism is the root of women's oppression and radical feminism's theory which says that patriarchy is the root of women's oppression. According to socialist feminists, patriarchy and capitalism are the roots of oppression toward women.

Since socialist feminism is a combination between radical feminism and Marxist feminism, then it is a must to know the definition of each branch of feminism. Radical feminism is a perspective within feminism that focuses on the theory of patriarchy as the domination in a society resulting from women's oppression. "Radical feminism pays attention on woman's oppression as a woman, as the result of her femaleness, in a social order dominated by men" (Beasley, 1999 : 54). According to radical feminism, the distinguishing character of women's oppression is the oppression as a woman, not as a member of other groups such as race or social class. This perspective sees men as a group of the "main enemy". Radical feminists believe that men use social systems and other methods of control to keep women suppressed. "Most radical feminists see no other alternatives than the total uprooting and reconstruction of society in order to achieve their goals" (Beasley, 1999:55). They also believe that eliminating patriarchy and other systems which enable the domination of one group over another will liberate everyone from an unjust society (Tong : 2009). Radical feminists believe that society is extremely patriarchal, and until patriarchy is transformed on all levels, the system will remain unjust.

Marxist feminism is a branch of feminism which focuses on women's position as a worker or a member of lower class in a social class and concerns on gender inequality in capitalism. According to Marxist feminist, a woman is oppressed as a result of her status as worker and a member of lower social class. Tong (2009 : 106) in her book claimed that Marxist feminist tried to use a class analysis rather than a gender analysis to explain women's oppression. She stated that in capitalism at that time, not all women were equally oppressed by men or that no women were guilty of oppressing other women. On the contrary, she thought that bourgeoisie women were capable of oppressing both proletarian men and women because in a capitalist system, money is the most powerful. It means that a worker woman or a member of lower social class can also be oppressed by men and women from higher social class.

Juliet Mitchell, a socialist feminist, stated (in Tong : 2009) that "women's status and function are multiply determined by their role in not only production but also reproduction". Root of women's oppression is the social system itself, which are capitalism and patriarchy. Both capitalism and patriarchy oppress women by how they view women. Capitalism is an economic system which consists of land owner and workers. Land owner is a member of upper class, while workers are the members of middle and lower class. This land owner tries to get maximum profit by pushing the production cost and giving the workers as minimum wages as possible. Furthermore, in women's role of production, capitalism views women as worker and a member of a social class, while in reproduction, patriarchy views women as lover, wife, and mother. On the other

side, socialist feminist views how capitalism oppresses women in the labor by creating the pay gap based on gender for the same job. Socialist feminist also views that in capitalism, the upper class oppresses worker women or lower class women by giving them bad treatments, while in patriarchy men oppresses women by stereotyping them into inferiority such as weak, irrational, emotional, incapable of doing men's job, and men considered that women are unnecessary to get education as high as men get since women's place is in domestic work.

Socialist feminists view that in capitalism, the upper class oppresses worker women outside the labor by its treatment to women as a member of a lower social class, such as creating pay gap based on gender. As the result of capitalism production in society, classism appears as a media for capitalism in oppressing women. In capitalism, the upper class oppresses people from lower class by creating stratification in social class, which are upper class, middle class, and lower class. People from lower social class get oppression from people from middle class, and people from middle class get oppression from upper class. This social system can be worse for women since they get double oppressions from both capitalism and patriarchy. As Jane, the main female character in the novel, lives in a society in which classism as the result of capitalism exists, she gets the effect of it. Jane, as a governess, is classified as a member of middle class. She suffers from differentiation among classes. She suffers from bad treatment from the people of upper social class as the result of being a member of middle class. She also suffers from the oppression from patriarchy by suffering from negative stereotypes.

B. Victorian Society, Social Classes, and Patriarchy in 19th Century

1. Victorian Society

Victorian era was an era in English literary history extending from 1837, the year in which Queen Victoria was crowned, to 1901, the year of her death. The Victorian era was a time of industrialization (Furtado : 2009). As the result of it, middle class had increased the social strata of cultural norms, lifestyle, values and morality. Further, she added that Victorian era was the golden age to bridge the modernization through the industrial revolution in England. The first thing to understand about the Victorian period in England is that Victorian society was greatly concerned with every aspect of daily life. In this era, people were triggered to change their fate also by having better economic condition. Men worked outside the house as the bread makers of the family while their women were busy with their daily activities in household.

People in Victorian era handed the principal that a woman should get married and had children because she was born, raised, and educated as the good wife, not anything else. According to Furtado (2009), to get ready for marriage, a woman was set in such a good condition, such as being able to sing, play an instrument and speak a little French or Italian. The qualities a young Victorian gentlewoman needed were to be innocent, virtuous, biddable, dutiful and be ignorant of intellectual opinion. As the result of lack education, a woman of the Victorian era was expected to marry a man in order to support her since she did not have knowledge to do any jobs.

2. Social Classes

Social class has existed since long time ago before now. Chancer and Watkins (2006 : 81) explain that Marx's detailed class divisions in Ancient Rome differentiated between patricians and slaves; in the Middle Ages and feudal society, the main division was between landowners (who were often aristocrats) and serfs; in modern capitalism, the major division became that between the bourgeoisie (or capitalist class) and the proletariat (or working class) while Weber mentioned that the member of modern capitalism consists of upper class, middle class and lower class.

Social structure existed in Victorian society, nineteenth century of English. The classes split into three layers which were upper class, middle class, and lower class. This hierarchy was based on their social and economical background. The highest level of social structure in Victorian society was upper class. The upper class consisted of the nobility, or the peerage, such as dukes, earls, and viscounts. They were often related to the royal families of Britain and Europe, and their society was distinct and separate to the other two classes. The people under this class did not work manually. They did not have a profession, as their families had sufficient funds to live in affluence. Their income regularly came from the investments made by them or from the inherited lands. Their routine work was fulfilled by the lower class people. However, many were captains of industry, especially mining and ship building (Barone, 1998).

Classism, rooted in capitalist class structures, brings discrimination to the lower class. The discrimination appears in daily life as if it is a natural interaction

between classes. It seems natural as the result of their economic background. Although it appears as a natural interaction, the discrimination does not come naturally; they are socially and culturally constructed.

3. Patriarchy in 19th Century

Throughout history, family system is a fundamental institution in society which successfully maintains and determines special characters of a person. It defines the behavior and character structure of children from infancy to adolescence. It trains, disciplines, and polices them, teaching submission to established authority. A family system which was mostly used in England in nineteenth century is patriarchy.

According to Murfin and Ray (2003 : 333), the definition of patriarchy or patriarchal system “is used by feminist critics who consider Western society to be “father-ruled”, that is dominated and generally controlled by men upholding and promoting masculine values that, in turn, maintain men in positions of power”. The use of this term implies corollary that men use their positions of power in the major institutions of society to subordinate women. In all cultural areas, from the family to religion to government to the arts and beyond, women are thereby relegated to a sort of cultural wasteland where they are presumed to contribute little or nothing of importance to society. In the society, women have been defined as “Others”, that is, in binary opposition to the “superior” male and his masculine characteristics from ancient times to the present day, women have been

conditioned to accept the patriarchal ideology that devalues them and all things labeled “feminine”. Wolfreys, et al (2006:197) added that

patriarchy includes the systematic exclusion of women from rights of inheritance, to education, the vote, equal pay, equal rights before the law; it also includes the ways in which even more liberal regimes tend to leave women out of structures of power even when they claim to be regimes based on equality.

The statement gives an understanding that patriarchy puts women in an uncomfortable position that makes them suffer from the unjust treatment in every aspect of life, such as education, politics, economy, and law.

Mary Daly, a radical feminist, was convinced (in Tong : 2009) that “there is nothing good in this notion for women to pursue”. She asserted patriarchy has constructed both the positive feminine qualities of nurturance, compassion, and gentleness and the negative feminine qualities of pettiness, jealousy, and vanity. Thus, she concluded, women should reject the seemingly “good” aspects of femininity as well as the obviously “bad” ones. They are all “man-made constructs” shaped for the purposes of trapping women deep in the prison of patriarchy. Kate Millet (in Tong: 2009) added that intimidation is everywhere in patriarchy. The streetwise woman realizes that if she wants to survive in patriarchy, she had better act feminine, or else she may be subjected to “a variety of cruelties and barbarities.”

C. Subordination toward Women

National Organization of Women (NOW) says that female subordination is rooted in a set of customary and legal constraints that block women's entrance to and success in the public world. In the same line, feminists argue that patriarchal forms of power are the cause of the unequal and subordinate status of women in Western societies. According to Sylvia Walby (1990), radical feminists blame the patriarchy for women's subordinated status in society, where the term 'politics' in their minds refers to power-structured relationships and arrangements in which one group of persons is controlled by another and in this analysis men's violence against women is seen as an important basis of men's control over women, since the state is seen as an 'instrument' of patriarchal domination and its non-intervention is believed to be a part of the logic of the patriarchal system.

1. Gender Roles

Murfin and Ray (2003 : 182) define the term 'gender' "referring to the socially constructed identities *man*, *woman*, *masculine*, and *feminine*". Gender is distinguished from sex, the biological designation of male and female. Thus, what it means to be 'masculine' or 'feminine' (rather than male or female) defining roles and characterizations is determined by culture and it may vary from one culture to another.

Gender roles are the behavior that society demand based on sexuality which influences rights and relationships between men and women. Unlike sex, gender is a product by society that leads into expectations and stereotypes in a particular

society. As an example, women were supposed to get married and stay home to raise a family while men were expected to go out to work to support his family.

Gender is commonly linked to social interpretation of reproductive biological distinctions giving stereotypes to women. Simone de Beauvoir in her *Second Sex* (1949) claimed that “one is not born, one becomes a woman”. The statement has the understanding that femininity and masculinity have no basis in biology, but are constructed by the child’s familial relationship through how the child raised and educated to be feminine or masculine. De Beauvoir challenged the idea that a woman’s essence was distinct from a man’s, that she was born with certain inherent potentialities and qualities that define her personal, social, and legal existence.

2. Stereotypes of Women

Stereotypes are characteristics ascribed to groups of people involving gender, race, national origin and other factors. Stereotypes are often confused with prejudices, because, like prejudices, a stereotype is based on a prior assumption. Stereotype given by society tends to give negative judgment and produce discrimination. The example is in gender stereotype, ‘woman is weak and man is strong’. This stereotype has a negative impact for women. As a result, society sees women as incapable of doing men’s jobs (Bhargava : 2009).

There are many stereotypes of women existing in society. The stereotype which states that men have brain and women have heart makes the different treatment given by society in terms of education (Murfin and Ray : 2009). Women

were rarely given the opportunity to attend university. Women were not freely offered the opportunity to study subjects of an extended, classical, and commercial nature. This made it difficult for women to break free from the societal constraints to achieve independent economical status.

By the Victorian era, the concept of "pater familias", meaning that husband as head of the household and moral leader of his family, was firmly entrenched in British culture (*Family Life*, Bradley : 2006). A wife's proper role was to love, honour and obey her husband, as her marriage vows stated. A wife's place in the family hierarchy was secondary to her husband. The stereotype of an ideal Victorian woman was pure, chaste, refined, and modest.

3. Oppression

Oppression is a type of injustice. It is the inequitable use of authority, law, or physical force to prevent others from being free or equal. Oppression, whether based on gender, race, or class effects is disadvantageous to the oppressed people physically and psychologically. It takes place through everyday practices, attitudes, assumption, behaviors and institutional rules (Lott in Barone, 1998 : 7).

Oppression can be defined as “systematic, institutionalized mistreatment of one group of people by another for whatever reason” (Yamato in Barone, 1998 : 7). Oppression is relational between oppressor and oppressed, mistreater and victim, dominant and subordinate. According to Barone (1998 : 8), oppression

manifests prejudice (attitudes, stereotypes, and behavior), discrimination (power), and institutionalized oppression (control and social reproduction).

Juliet Mitchell and Alison Jaggar are socialist feminists who believe in two-system explanations of women's oppression as a combination of Marxist feminist account of class power with a radical feminist account of sex power. This explanation claims that the roots of women's oppression are capitalism and patriarchy. Mitchell states that women's status and function are multiply determined by their role in not only production (capitalism) but also reproduction (patriarchy), while Jaggar states that capitalism oppresses women as workers, but patriarchy oppresses women as women, an oppression that affects women's identity as well as activity. Further, Mitchell and Jaggar imply that patriarchy, not capitalism, may be women's ultimate worst enemy since capitalism exists inside patriarchy (Tong, 2009 : 111).

a. Patriarchal oppression

Oppression is one of the big problems faced by feminists and women in patriarchal system. Kate Millet (in Tong : 2009), a radical feminist, insisted that the roots of women's oppression are buried deep in patriarchy's sex or gender system. It is said that patriarchal ideology exaggerates biological differences between men and women, making certain that men always have the dominant, or masculine, roles and women always have the subordinate, weak characteristics.

According to radical feminism, the distinguishing character of women's oppression is their oppression as women, not as a member of other groups such as

race or social class. The claim that women's oppression *as women* is more fundamental than other forms of human oppression is difficult to unpack. Alison Jaggar and Paula Rothenberg (in Tong : 2009) stated that the fundamental oppression of women can be interpreted to mean one or more of five things:

1. That women were, historically, the first oppressed group.
2. That women's oppression is the most widespread, existing in virtually every known society.
3. That women's oppression is the hardest form of oppression to eradicate and cannot be removed by other social changes such as the abolition of class society.
4. That women's oppression causes the most suffering to its victims, qualitatively as well as quantitatively, although the suffering may often go unrecognized because of the sexist prejudices of both the oppressors and the victims.
5. That women's oppression . . . provides a conceptual model for understanding all other forms of oppression.

The five facts of fundamental oppression given by Paula Rothenberg above give an understanding that women oppression is a kind of basic form of human oppression. A woman is oppressed because of her femaleness. This social system is dominated by men and it is unfair since women cannot even choose to be born as men or women. It is like a destiny for all women that they will be oppressed as the consequences of being born as women. As an example, the oppression will be more horrible when a woman comes from black community. This black woman will get double oppression for her femaleness and her class.

b. Class oppression

Class privilege is the basis of one person or group claiming to be more important, smarter, better, more deserving, more qualified than another person or group. The lower group is viewed as less intelligent, less talented, inferior, and

not worth very much. The importance of class issue is that it focuses exclusively on the poor, which is the members of lower group (Bowles & Edwards in Barone, 1998 : 13).

The main basis of classism is the economic system. Capitalism is structured on the basis of classes. Bowles and Edwards added that the three key economic institutions that generate classes are private ownership, the hierarchical organization of capitalist factories and offices, and the capitalist division of labor. In other words, capitalism is structured in a way that generates three primary classes: a capitalist or upper class, a middle class, and working or lower class. These classes are structurally opposed each other creating a class system of power authority, social domination and subordination, and economic exploitation.

The class oppression takes the working or lower class as inferior while middle class and upper class as superior. This kind of social relationship is seen as the result of individual or group interaction by the superior. Then they view class oppression as normal and a natural interaction due to the financial and social differences they have.

Members of oppressed groups are emotionally, physically, and spiritually abused until they begin to believe that oppression is their lot in life, that is somehow deserved, natural, right, or conversely, that it does not exist (Yamato in Barone, 1998 : 25).

D. Charlotte Bronte and Her Works

Charlotte Bronte was born on April 21, 1816 in Thornton, Yorkshire to Maria Branwell and Patrick Bronte. Her mother was died when she was five, Charlotte and her sisters were raised by her aunt. According to Cody (*Charlotte Brontë: A Brief Biography*, 1987), in 1824 Charlotte and three of her sisters—Maria, Elizabeth, and Emily—were sent to Cowan Bridge, a school for clergymen's daughters. When an outbreak of tuberculosis killed Maria and Elizabeth, Charlotte and Emily were brought home. In 1831 Charlotte became a pupil at the school at Roe Head, but she left school the following year to teach her sisters at home. She returned to Roe Head School in 1835 as a governess and then in 1838 Charlotte left Roe Head School for a position as governess in a family.

As adults, Charlotte and her sisters collaborate in a book of poems. They published under male pseudonyms: Currer Ellis and Acton Bell. She then made her first own work entitled *The Professor* published without success. She began to write her second novel, *Jane Eyre*. In October 1847 *Jane Eyre* was published and quickly became a bestseller. In October 1849 *Shirley* was published, and in January 1853 *Villette* is published. *Jane Eyre*, *Shirley*, and *Villette* were published with the similar theme, which are the struggles of strong independent women and their need for love.

Cody (1987) stated that *Jane Eyre* is an autobiographical novel depicting Charlotte's life. Jane's experience at Lowood School, where her dearest friend dies of tuberculosis, recalls the death of Charlotte's sisters, Maria and Elizabeth, at Cowan Bridge. The hypocritical religious fervor of the headmaster, Mr.

Brocklehurst, is based in part on that of the Reverend Carus Wilson, the Evangelical minister who ran Cowan Bridge. Additionally, John Reed's decline into alcoholism and dissolution is most likely modeled upon the life of Charlotte Brontë's brother Branwell. Finally, like Charlotte, Jane becomes a governess—a neutral vantage point from which to observe and describe the oppressive social ideas and practices of nineteenth-century Victorian society.

E. Previous Research Findings

In analyzing this research, the researcher uses two previous research findings with the same topic in order to compare the result of the analysis. The first research finding is a research written by Iramaya Nainggolan, a student of English Literature of Yogyakarta State University class of 06, entitled *Grey's Struggle for Life Independence as seen in Anne Bronte's "Agnes Grey": A Feminist Study*. She investigated the kinds of women's problem faced by the main female character in the novel, and the significant meaning behind the success of the main female character's struggle in *Agnes Grey* by Anne Bronte. This research is aimed to reveal women's struggles in gaining the independence in her life in the nineteenth century England as reflected in Anne Bronte's *Agnes Grey*.

Having the same topic and using the same theory, this research entitled *The Oppressions toward Jane in Victorian Society and Her Responses Portrayed in Bronte's Jane Eyre: A Feminism Study* investigates Charlotte Bronte's *Jane Eyre* and focuses on Jane as the major character who plays as the independent

woman struggling against the oppression within the patriarchal system in Victorian era. These two researches have the similarity in using feminism as the main theory in investigating the struggle of a woman in gaining her independence and equality under oppression of men within patriarchal system in Victorian era.

The second previous research finding comes from a journal of literature, language and linguistics entitled *Women, Marriage and Economy in Jane Eyre*. This research was written by Ya-huei Wang, an associate professor of Chung-Shan Medical University. In her research, Wang criticizes the motives of a convenient marriage which put money and social status as the main concerns. She declares that it is only qualities of mind which can prove what a woman is really worth. It is through her mind that Jane Eyre, who has no social status, no money, and little beauty, can become a woman that a man like Rochester would marry. The researcher and Wang are in the same line that Jane marries Rochester for mutual affection as one of her struggles in facing Victorian stereotype about women and marriage.

However, there has not been a research study about Bronte's Jane Eyre which was conducted by either students or lecturers in the English Department of Yogyakarta State University before. Thus, this research is the first to investigate this novel by using socialist feminism theory.

F. The Conceptual Framework

Since a long time ago, women faced inequality as the consequences of living in a patriarchal society which is defined as a society organized and run by

men. Men made the rules and dominated in business and government. It is said to be a "man's world", men made the rules and dominated in all forums inside and outside the home. A woman's main value is to support a man, bear children, and do housekeeping duties. There is a notion that men's role is to be the bread maker and the leader of the family. The patriarchal cultures become the influential aspect in forming the social rules in society. As a result, all rules including the women's roles are organized by patriarchal power. Automatically, marriage, duties, and women's career become a part of patriarchy production.

In a society in which class stratification exists, class stratification is also one of the reasons of women oppression. Society treats a person based on which class he or she belongs to. A woman from lower class usually gets double oppression in her life: as a woman and as a member of the lower class.

Feminist study is a discipline that can be used in analyzing literature. It is commonly used to analyze women's problems living in society dominated by men. In this research, feminist study is used to analyze oppressions toward Jane, the main female character of Bronte's *Jane Eyre* since Jane faces oppressions from the society. Specifically, the researcher uses socialist feminist theory to analyze the problem since the main focus of this research is the oppression toward women in a patriarchal system and capitalist society.

In this research, feminist theory is used to criticize the main female character's oppressions and her responses to them. Women's problem which happens in the novel is the oppression toward women as an effect of living in Victorian society. The oppression is classified into two forms, which are

patriarchal oppression and class oppression. Patriarchal oppression causes the images of the main female character considered as dependent and be an object of men, while class oppression gives bad treatments to the main female character as the effect of being a member of lower class. Having such kind of oppressions, the main female character took some responses to them by making herself independent, breaking the social value that women are only placed in domestic life, refusing to be an object of men, and struggling for life by showing her resistance.

G. Analytical Construct

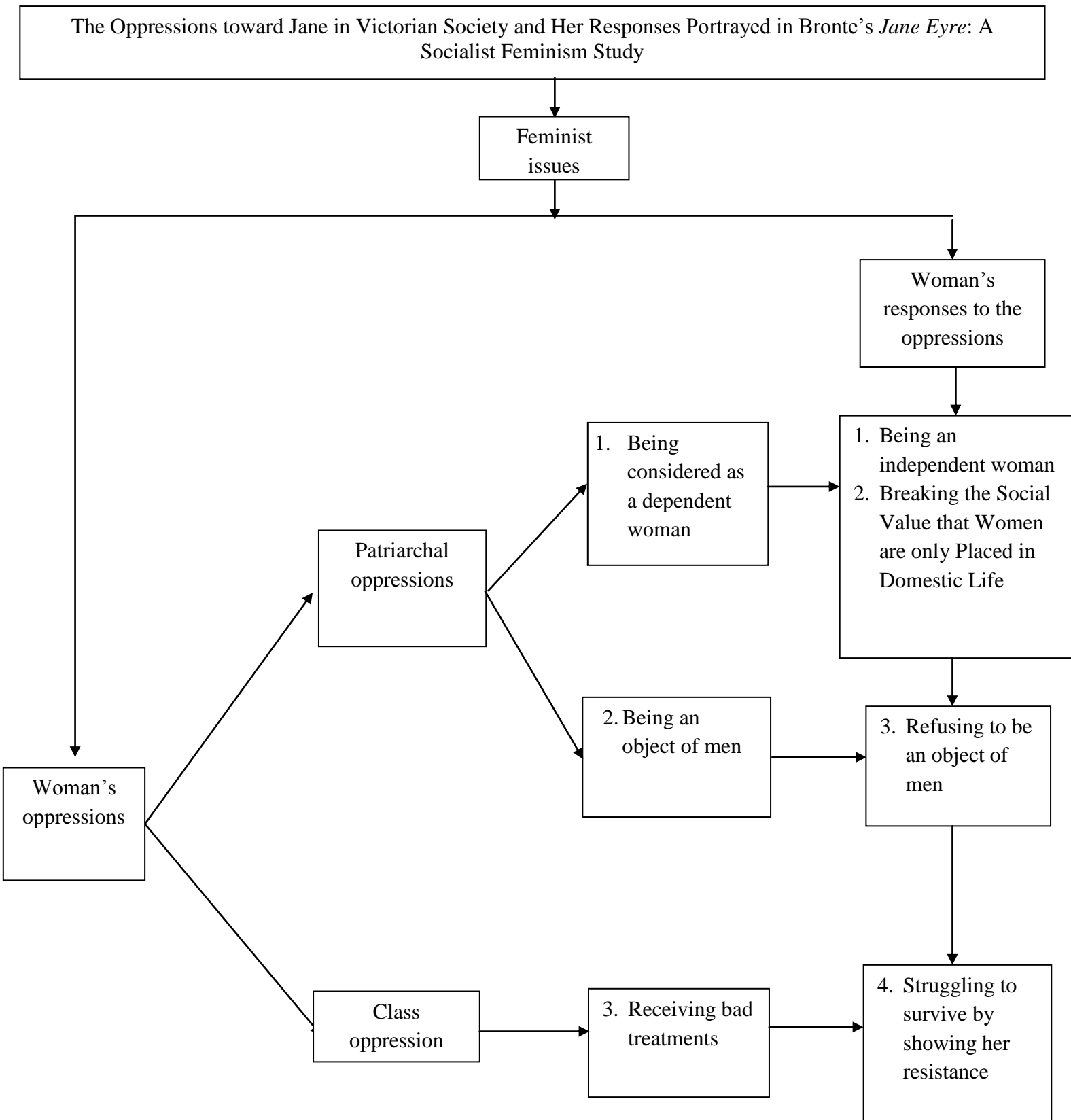


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Design

This study is a qualitative research which uses content analysis as its method. Creswell (2006: 36) states that qualitative research as an investigation process of comprehension based on distinct methodological traditions which explore a social or human problem. Qualitative research studies things in natural setting, attempting to make sense of or interpret phenomena in terms of the meaning people brings to them. Thus, the researcher builds a complex outline, analyzes words, reports detail information and conducts the study in a natural setting. In addition to the concept of natural inquiry, a qualitative researcher is unable to manipulate the data as he or she only describes or explains a phenomenon as its fact.

This research uses a content analysis and descriptive-qualitative method to analyze the data because the data of this research are nonnumeric. Neuman (2007:36) strengthens the statement by saying that content analysis is a technique for examining information, or content, in written or symbolic material (e.g., pictures, movies, song, lyrics, etc.), while Berg (2001:7) added that the data of descriptive-qualitative method are in the forms of words, pictures and not in numbers. The data are used to describe the phenomena of oppressions toward women which happened in English seen from the points of view of feminism. Thus, the description of the data helps the researcher to present and explore the

complexity of the research. In addition, it can also engage the readers to understand the research.

B. The Data and the Data Sources

Given (2008: 185) defines data as a collection of information that is used in the research. Qualitative data come in the forms of photos, written words, phrases, or symbols describing or representing people, actions, and events in social life (Neuman, 2007: 328). In the qualitative research usually data are in the form of nonnumeric but have variety in sources. Based on such explanation, the data of this research are some phrases, clauses, sentences and expressions related to woman's oppressions faced by the main female character in the novel and how she responds to the oppressions.

The data source of this research were divided into two groups, primary and secondary source.

1. Primary Source

The main source of this study was *Jane Eyre*, a novel written by Charlotte Bronte in 1847. The novel was published by Airmont Publishing New York in 1963 consisting 38 chapters including prologue with 414 pages.

2. Secondary Source

The researcher also used some additional references as the supporting information in analyzing the data. These supporting information are mostly about feminist theory taken from some books, journals, and website articles on the internet. In attaining comprehension about the explanations of feminism, gender

difference, patriarchy, social class, and other details, the researcher used some books such as *Feminist Thought: A More Comprehensive Introduction* (Tong : 2009), *Theorizing Patriarchy* (Walby : 1991), *Gender and Sexuality: Critical Theories, Critical Thinkers* (Beasley : 2005), *Second Sex* (Beauvoir: 1952), *The Creation of Patriarchy* (Gerda Lerner : 1986), and other sources as listed on the reference pages.

C. Research Instruments

Research instrument is defined as a tool or facility used by the researcher in collecting the data (Neuman, 2007: 283). Therefore, instrument is very important in conducting the research in order to produce a better research finding. According to Moleong (2010), the researcher is the main instrument in a qualitative research. In this study, the researcher herself used her capacity to interpret and analyze the data dealing with the concept of how Victorian society oppresses a woman and how the main female character in the novel responds to the oppressions in order to survive and struggle for her life using feminist theory as illustrated in the analytical construct at the end of chapter II. In addition, the researcher also used the data sheet to arrange the data systematically. Thus, the researcher, as the main instrument, acted as the planner, data collector, analyst and result presenter for her research findings.

D. Data Collecting Technique

Basically, reading the play carefully and making notes were the significant ways to collect the data in this research. The comprehension reading of the novel was conducted more than once to get the detail information and relevant data to the problems of the research.

According to Neuman (2007 : 36), in content analysis, a researcher first identifies a body of material to analyze (e.g., books, newspapers, films, etc.) and then creates a system for recording specific aspects of it. In other words, in this research, the process of identifying the body of material is done by reading and rereading the novel carefully and comprehensively in order to understand the content of the text while the process of creating a system for recording specific aspects is done by taking notes.

The researcher took notes to collect the data, and they were classified into two categories: Woman's oppressions occurred in Victorian society and how the main female character's responses to the oppressions in the novel. In addition, the data of the classification of woman's oppressions fell into two categories; patriarchal and class oppression. There are two kinds of patriarchal oppression; being considered as a dependent woman, and being an object of men, and one kind of class oppression, which is receiving bad treatments. The data of woman's responses to the oppressions fell into four categories. They were being an independent woman, breaking the social value that women are only placed in domestic life, refusing to be an object of men, and struggling to survive by showing her resistance.

In addition to Neuman's steps of data collection technique, the researcher then classified the data into codes in order to make the data easy to interpret. The data are classified as follows:

Code A is for the classification of woman's oppressions (patriarchal and class oppression) which occur in the novel,

- a.1): being considered as a dependent woman,
- a.2): being an object of men,
- a.3): receiving bad treatments,

Code B was for woman's responses to the oppressions,

- 1: being an independent woman,
- 2: breaking the social value that women are only placed in domestic life,
- 3: refusing to be an object of men,
- 4: struggling to survive by showing her resistance.

After having collected the data and giving code to each datum, the researcher also did another careful reading along with data interpretation.

Finally, the data were categorized into the thematic meaning related to the classification of woman's oppressions occurred in the novel, and the woman's responses to them. Then the researcher put the data into a table first and transferred them into the data sheets. The researcher used a particular form of data sheet to see the progress of her research. The data sheet was presented in table 1 below:

no	data / quotation	chapter / page	category	code
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Table 1. **The Data Sheet**

The data were then arranged based on their categories, and then the researcher crosschecked and re-crosschecked the data in order to achieve the validity.

E. Data Analysis Technique

Data analysis which includes gathering and linking the data to find particular phenomena is the important part of qualitative research (Given, 2008:186). Neuman (2007:36) says that in content analysis, a researcher first indentifies a body of material to analyze (e.g. books, newspapers, films, etc.) and then creates a system for recording specific aspects of it. In this research, the phenomena found and analyzed are the classification of woman's oppressions occurred in the novel, and the main female character's responses to the oppressions in Charlotte Bronte's *Jane Eyre*. In applying the data analysis technique, Creswell (2009:185) mentions the six steps namely organizing and preparing the data, reading through all the data, coding the data, giving a description, interrelating description and interpreting the meaning of description.

The six steps that were conducted to analyze the data are explained as follows:

1. Identifying the data from the novel by making some notes.
2. Reading and rereading the whole data and arranging the data into two major topics: oppression related to patriarchy and capitalism, and how the main female character's responses to the oppressions are.
3. Coding and categorizing the data in the data table into thematic categories related to the kinds of woman's oppressions occurred in the novel, which are being considered as a dependent woman, being an object of men, and receiving bad treatments; and also coding and categorizing the main female character's responses to the oppressions which are being an independent woman, breaking the social value that women are only placed in domestic life, refusing to be an object of men, and struggling to survive by showing her resistance.
4. Sorting the data by selecting the relevant data and excluding the irrelevant data. The selected relevant data were classified and interpreted according to its thematic meaning.
5. Making the interrelation between the description of the data and the theory to get the findings based on the objectives: oppressions toward the main female character in the novel, and the main female character's responses to the oppressions.
6. Finally, making an interpretation of the findings based on the researcher's comprehension about the theory.

F. Data Trustworthiness

The researcher used trustworthiness to emphasize the research. In essence, trustworthiness can be assumed as the ways in which qualitative researchers ensure that those criteria in their research are evident (Neuman, 2007: 99). Related to the ways in achieving the trustworthiness, Given (2008: 895) mentions four criteria which can be used. Those are credibility, transferability, dependability and conformability.

This research principally applied credibility and conformability criteria. Credibility provides valid data so that the research is reliable. Meanwhile, conformability means neutrality of the basic issue, whether the conclusion and explanation of the data depend on the subject, and the condition of the inquiry rather than on the researcher. The data in this research were not chosen in random. Thus, to produce valid data, the data themselves were taken from a concept based on the theory about feminism related to oppressions toward women in Victorian society as presented in the theoretical description in chapter II. Meanwhile, in achieving the reliable data and findings, triangulation technique was conducted. Triangulation assumes that the use of different sources of information will help both to confirm and to improve the clarity or precision, of a research finding (Ritchie and Lewis, 2003: 288). In completing this technique, the researcher did peer discussion with her colleagues English Language and Literature Study Program namely Andria Yusuf Arifanto and Destarina Intan. The consideration of choosing those two peer viewers was appropriate since they are under the same study program and concentration with the researcher. In addition, the data

consultation was also done with the researcher's first and second consultants namely Supardjo, M.Ed. and NikenAnggraeni, M.A., who are competent in the study of literature.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This research aims to elaborate the findings and discussions about oppressions toward the main female character in Bronte's *Jane Eyre* and her responses to them. This chapter consists of two subchapters: woman's oppressions and woman's responses to the oppressions.

In the first subchapter, the researcher elaborates the findings and discussions related to the woman's oppressions suffered by the female character in Bronte's *Jane Eyre*, which are being considered as a dependent woman, being an object of men, and receiving bad treatments. Furthermore, the second subchapter elaborates the female character's responses to the oppressions that happen in that era by being an independent woman, breaking the social value that women are only placed in domestic life, refusing to be an object of men, and struggling to survive by showing her resistance.

A. Woman's Oppressions which Occur in Bronte's *Jane Eyre*

It is believed by the socialist feminist theory that women's position and women's participation in the public world and beyond the family and household are seen as unequal comparing to men's. It is important to see how Bronte's *Jane Eyre* reflects the condition of women in the society in the nineteenth century of England in which patriarchy and capitalism exist.

Walby (1990 : 20) has explained the patriarchal concept as follows:

I shall defined patriarchy as a system of social structures and practices in which men dominate, oppress and exploit women...the use of the term social structures is important here, since it clearly implies rejection both of biological determinism, and the notion that every individual man is in a dominant position and every woman in a subordinate one.

According to her, patriarchy is a root of subordination toward women.

Patriarchy is a system of social structures and practices which is considered unjust for women since it puts women as the objects of subordination.

It is not only Walby who states that patriarchy is the root of women's oppression. Mitchell and Jaggar, socialist feminists state the roots of women's oppression are patriarchy and capitalism. They mention that the form of women's oppression in capitalism is by labeling them as workers, while the form of women's oppression in patriarchy is by labeling women as women. Socialist feminists define capitalism as an economic system which tries to get maximum profit from minimum cost by taking advantages from the workers, especially worker women. On the other hand, socialist feminists define patriarchy as a social system in which men manage appropriate all social roles and keep women in subordinate positions. Kinds of subordination toward women according to her are domination, oppression, and exploitation toward women. This research finds that the main female character faces one of these kinds of subordination, which is oppression.

Oppression is a type of injustice. Oppression is one of the big problems faced by feminists and women in patriarchal system. It is an unbalanced use of authority, law, or physical force to prevent others from being free or equal. In this

case, Jane, as the main female character, can be seen as the representative of the women who suffered from oppressions during the Victorian period, a time when patriarchy was common.

Generally, there are two kinds of oppression suffered by Jane: patriarchal oppression and class oppression.

1. Patriarchal Oppression

Oppression happens since women are in a second place to men. It is patriarchal society which puts women in such condition. It makes stereotypes about women. This society considers women weaker than men. This stereotype makes an assumption that women cannot do what men do. There are men's job and women's job. Women's jobs are in domestic areas such as taking care of children, cleaning the house, and doing other domestic job, while men's jobs are as breadwinners. Women are considered incapable of doing men's job. Feminists reject the idea saying that work like the ability to care for babies, change their nappies, clean the house and cook are natural feminine jobs. The differentiation given by society such as job distribution oppresses women psychologically since they are considered incapable.

a. Being Considered as a Dependent Woman

Feminists believe that family management is based on patriarchy. It is shown by how parents teach them. Parents differentiate them in earning education. Inequality appears here for the first time. Parents determine that boys grow up to

be men by giving them toys like cars and puzzle while girls to be women by keeping them busy with dolls that teach them to be caring and good wives and mothers. Boys go to school as well so that they will get a job to be breadwinners while girls are taught at home to be good wives and mothers. In this case, women are dependent financially since they are not allowed to work outside the house earning money.

Jane, the main female character in Bronte's *Jane Eyre*, also suffers from the different treatment in term of financial independence. Jane's uncle, John Eyre, considers her dependent financially because she was left by her parents and he thinks that she cannot do a job that supports her life.

As we re-entered the carriage, and I sat back feverish and fagged, I remembered what, in the hurry of events, dark and bright, I had wholly forgotten - the letter of my uncle, John Eyre, to Mrs. Reed: his intention to adopt me and make me his legatee. 'It would, indeed, be a relief,' I thought, 'if I had ever so small an independency; (Bronte, 1963 : 248)

Jane is an orphan left by her parent in her childhood. She is adopted by her uncle, Mr. Reed. He loves Jane as he loves his own children. As he died, Jane is raised by his wife, Mrs. Reed. She does not love Jane as her husband does, and she treats her bad.

In this scene, Jane is told that she still has a relative besides Mrs. Reed and her children. One day, Mrs. Reed gives *Jane* a letter from her father's brother, *John Eyre*. He intends to adopt Jane and brings her to Madeira with him, but Mrs. Reed tells him that she has died. He wants to adopt Jane in order to make her his heiress. By this letter, it can be said that Jane is considered by her uncle that she is

financially dependent, and being her uncle's heiress will give her a small financial independence.

Another example showing Jane's dependency is shown as follows:

...but till then, allow me to stay here: I dread another essay of the horrors of homeless destitution.' (Bronte, 1963 : 320)

In her youth and again as a governess, Jane must depend on others for support. In the first stage of her life, at Gateshead, Jane is dependent as an orphan living with her aunt and is supported by her. Living at Lowood as a pupil and a teacher makes her life to be supported by Lowood. Then in the next stage of her life in Thornfield as governess, she is homeless and is supported by Mr. Rochester as her master. The last, in the Rivers' Moor House, Jane is also financially dependent and homeless.

The previous quotation mentions that Jane begs to a person to let her stay for she does not have a house. It is Diana and Marry River the persons she begs to. Jane's dependency is seen when she begs them to let her stay in Moor House for she is homeless until she gets a job supporting her life.

b. Being an Object of Men

In Victorian era, education between boys and girls were differentiated. Boys go to school and girls are taught special skills like French, dance, and social manner that beautify their appearance to attract men. From the time they are still young they are set to be beautiful because only the pretty women get the richest men. In addition to being good-looking, young women are expected to be able to

sing, play an instrument and speak French and Italian. They need to be gentle, innocent and ignorant of their intellectual opinions.

In nineteenth century of England, gender roles strongly influenced people's behavior and identities which made women realize their inferior position. Realizing that gender roles put women into subordination, Jane has struggles to become independent and recognizes her personal qualities. She faces some men who do not respect women as their equals. Mr. Brocklehurst, Mr. Rochester, and St. John attempt to command or control women. Since men mostly see women from their beauty and not from their characters, women are seen as entertainers for men and the object of them. Because of this status, women get less respect from men. Men also hold no respect for their wives by having mistresses. Many men keep mistresses and in the end still expect their wives to be faithful even though they are cheating on them the whole time. It is a hypocritical aspect of the Victorian ages.

In the case of Jane Eyre, she becomes the object of her master, Mr. Rochester. Rochester feels that she is a good woman for him because Jane is smart and loyal. He gives attentions to her more than a master should give to his worker. As a result, Jane falls in love with him.

'If all these people came in a body and spat at me, what would you do, Jane?'

'Turn them out of the room, sir, if I could.'

He half smiled. 'But if I were to go to them, and they only looked at me coldly, and whispered sneeringly amongst each other, and then dropped off and left me one by one, what then? Would you go with them?'

'I rather think not, sir: I should have more pleasure in staying with you.'

'To comfort me?'

'Yes, sir, to comfort you, as well as I could.'
 'And if they laid you under a ban for adhering to me?'
 'I, probably, should know nothing about their ban; and if I did, I
 should care nothing about it.'
 'Then, you could dare censure for my sake?'
 'I could dare it for the sake of any friend who deserved my adherence;
 as you, I am sure, do.' (Bronte, 1963 : 190)

Jane's loyalty to her master and Rochester's comfort to Jane lead them to a situation where he falls in love with Jane, and in return she falls in love with him. As the love between the two grows, it is found out that Rochester is already married and cannot legally marry Jane, so he begs her become his mistress. In resisting her independence and pride, Jane shows a remarkable choice for a woman at that time by refusing to be a mistress and leaving Rochester.

Mr. Rochester is also particularly important to Jane because he provides her with the unconditional love and sense of family that she has never experienced before. This unusual condition where a master falls in love with his governess makes people like Mrs. Fairfax see this as an awkward relationship and think that Mr. Rochester does not take the relationship as a serious one.

'I hope all will be right in the end,' she said: 'but believe me, you cannot be too careful. Try and keep Mr. Rochester at a distance: distrust yourself as well as him. Gentlemen in his station are not accustomed to marry their governesses.' (Bronte, 1963 : 245)

This quotation is said by Mrs. Fairfax, the head of servants in the Thornfield who sees Jane and Mr. Rochester's love as socially unusual because they both are not from the same social class. Jane realizes this strangeness and intends to let her master marry another woman in his level, named Blanche Ingram, but he chooses Jane as his bride for he knows that Blanche is only interested in him for his

money. In this case, Jane successfully shows to Mrs. Fairfax that love does not only happen in the same social status, but also in the different ones.

Jane is upset by Mrs. Fairfax's response to the news of her engagement. Rather than being delighted with the relationship, Mrs. Fairfax warns Jane to maintain a distance from Rochester, because she is worried about the differences between their ages and social classes.

When Jane and Mr. Rochester decide to get marry, it is known that Mr. Rochester is not a single man and already has a wife who is still alive. This situation ruins the tricky plan of Mr. Rochester:

Gentlemen, my plan is broken up - what this lawyer and his client say is true: I have been married, and the woman to whom I was married lives! You say you never heard of a Mrs. Rochester at the house up yonder, Wood; but I dare say you have many a time inclined your ear to gossip about the mysterious lunatic kept there under watch and ward. Some have whispered to you that she is my bastard half-sister: some, my cast-off mistress. I now inform you that she is my wife, whom I married fifteen years ago - Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, showing you what a stout heart men may bear. Cheer up, Dick! - never fear me! - I'd almost as soon strike a woman as you. Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations? Her mother, the Creole, was both a madwoman and a drunkard! - as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. I had a charming partner - pure, wise, modest: you can fancy I was a happy man. I went through rich scenes! Oh! my experience has been heavenly, if you only knew it! But I owe you no further explanation. Briggs, Wood, Mason, I invite you all to come up to the house and visit Mrs. Poole's patient, and my wife!. You shall see what sort of a being I was cheated into espousing, and judge whether or not I had a right to break the compact, and seek sympathy with something at least human. This girl,' he continued, looking at me, 'knew no more than you, Wood, of the disgusting secret: she thought all was fair and legal, and never dreamt she was going to be entrapped into a feigned union with a defrauded wretch, already bound to a bad, mad, and embruted partner! Come all of you follow!' (Bronte, 1963 : 269)

Bronte uses marriage in the novel to portray the struggle of Jane in gaining her true love. Realizing that the man she loves has a wife, Jane decides to leave Mr. Rochester and intends to leave Thornfield. She refuses Mr. Rochester's intention to make her as his mistress, as shown in the next quotation:

'Not in your sense of the word, but in mine you are scheming to destroy me. You have as good as said that I am a married man - as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me: to live under this roof only as Adele's governess; if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say.- "That man had nearly made me his mistress: I must be ice and rock to him;" and ice and rock you will accordingly become.' (Bronte, 1963 : 276)

Mr. Rochester is Jane's social and economic superior man wanting her to be his wife for the reason of love. His love is rejected since Jane knows that he has a wife who is still alive. Realizing Jane's financial and social dependency, Mr. Rochester asks her to be his mistress, but it is refused since she thinks that living as Mr. Rochester's mistress would sacrifice her dignity and integrity for the sake of her feelings. Jane then decides to leave him and Thornfield to another town seeking a new life.

In the middle of the novel, the main character finds herself in another dilemma when a man named St. John asks for her hand in marriage. She feels no love for this man and holds no passion to be wed to him. In the end she refuses the intended engagement.

'A part of me you must become,' he answered steadily: 'otherwise the whole bargain is void. How can I, a man not yet thirty, take out with me to India a girl of nineteen, unless she be married to me? How can we be forever together - sometimes in solitudes, sometimes amidst savage tribes - and unwed?' (Bronte, 1963 : 374)

Jane rejects St. John's proposal to join him as a missionary's wife, where she would be submitting herself to his will. St. John is austere and ambitious. He pressures her to reconsider, and she nearly gives in. However, she realizes that she cannot abandon forever the man she truly loves. Jane prefers accepting the duty of missionary without being his wife. It is because Jane feels that she does not love him and she does not want to be married by the person she does not love.

'God and nature intended you for a missionary's wife. It is not personal, but mental endowments they have given you: you are formed for labour, not for love. A missionary's wife you must - shall be. You shall be mine: I claim you - not for my pleasure, but for my Sovereign's service.' (Bronte, 1963 : 369)

A marriage to St. John would mean sacrificing passion for principle. When he invites her to come to India with him as a missionary, he offers her the chance to make a more meaningful contribution to society than she would as a housewife. It can be said that living with St. John would mean life without true love, and marrying St. John is a form of imprisonment since she is forced to keep her true feeling.

St. John refuses to give his love for a woman he loves, named Rosamond Oliver, for the reason of sense of duty to God. This makes Jane conclude that he still has a love in his heart. Although St. John does not love Jane, he believes that she would be suited to missionary work in India, so he asks her to marry him. On the contrary, Jane admits that she would gladly accompany him as his cousin (or adopted sister) because she thinks that marrying him under such circumstances would mean forfeiting her rights to a life of passion and love.

Jane's consideration of St. John's proposal leads her to understand that a large part of one's personal freedom is found in a relationship of mutual emotional independence. Jane's inferior position as a governess and teacher serves simply to heighten her thirst for independence, both financial and emotional. She rejects marriages to both Mr. Rochester and St. John because she understands she will have to forfeit her independence in the unions.

2. Class Oppression

Besides patriarchal oppression, Jane also suffers from class oppression as an impact of living in capitalist society. Capitalism is structured on the basis of classism. The main basis of classism is the economic system. This kind of oppression happens since Jane is a member of middle class society.

Receiving Bad Treatments

a. During Childhood

Jane is an orphan since she was five years old. Her parents do not leave her any property or money at all as a legacy. She is then adopted by her mother's brother, Mr. Reed. Jane experiences oppression since she is left by her parents. She suffers from class oppression in three stages of her life. In the first stage of her life, which is in the Gateshead, she receives class oppression from her aunt and cousins because of her status as a poor orphan. The Reeds consider her less than a servant. They are fully aware of Jane's inferiority, so that they ridicule and abuse her.

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh on my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions; the servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back. (Bronte, 1963 : 15)

Jane lives with her aunt and cousins since she is left by her parents. They are her only relatives, but these people she lives with do not treat her like one of the family members. To them she is an uninvited guest and a troublemaker. Jane is unjustly treated within the house; she is beaten by her cousin and neglected by her aunt. Jane as an orphan feels inferior to Mrs. Reed and her children.

'You have no business to take our books; you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they are mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.' (Bronte, 1963 : 16)

Since her childhood, Jane has secretly read a variety of the Reed's book collections: *Pamela*, *Gulliver's Travels*, and *Marmion*. The stories provide Jane with an escape from her unhappy domestic situation, feeding her imagination and offering her a vast world beyond the troubles of her real life.

The quotation above shows that Jane is not accepted well in her aunt's house and even gets different treatment from her cousins. She is considered dependent since her parents left her nothing to live. She is not allowed to use her aunt's goods without permission. All she can do is only observing the rule her

aunt makes for her dependency. John Reed tells Jane that she has "no business to take their books; she is dependent, she ought to beg, and not to live there with gentleman's children like them." In this quotation, John claims the rights of the gentleman, implying that Jane's family is from a lower class, and, therefore, she has no right to associate on equal footing with her wealthy cousins. Jane's lack of money leaves her dependent upon the Reeds for sustenance.

The following quotation is another example showing Jane's status in Mr. Reed's house:

I was a discord in Gateshead Hall: I was like nobody there; I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathize with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgment. (Bronte, 1963 : 21)

This quotation has the same meaning as the previous quotation's mentioning that Jane is not well accepted in Gateshead. She is accepted as an unwanted person, and not like a family. As an orphan at Gateshead, Jane is oppressed and dependent.

'And you ought not to think yourself on an equality with the Misses Reed and Master Reed, because Missis kindly allows you to be brought up with them. They will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them.' (Bronte, 1963 : 18)

The previous quotation is a conversation among Jane, Bessie and Miss Abot. Bessie and Miss Abot are servants working for Mr. Reed family. One of their jobs is to take care of Jane. In this conversation, Miss Abot mentions that it

is Jane's place to be humble to Mr. Reed's family since she lives there for free. Furthermore, Miss Abot reminds Jane that she is not in the same level with them; Jane is the lower one, while Mr. Reed's family is the upper one.

John Reed is Jane's cousin and a brother to Eliza and Georgiana, the spoiled darling of his mother, who constantly bullies Jane. He sometimes bullies Jane for no reason. One day, the bullying John interrupts Jane's reading and warns her that she has no right to read their books because she is an orphan who is dependent on his family. He strikes her with the book, and Jane surprises him by fighting to defend herself. John is frightened by Jane's zeal and blames her for the fight. As punishment for Jane's inappropriate behavior, Mrs. Reed has two servants lock her in the "red-room," the room in which Mr. Reed died.

'What made you ill yesterday?'

'The fall did not make you ill; what did, then?' pursued Mr. Lloyd when Bessie was gone.

'I was shut up in a room where there is a ghost till after dark.'

I saw Mr. Lloyd smile and frown at the same time: 'Ghost! What, you are a baby after all! You are afraid of ghosts?'

'Of Mr. Reed's ghost I am: he died in that room, and was laid out there. Neither Bessie nor anyone else will go into it at night, if they can help it; and it was cruel to shut me up alone without a candle - so cruel that I think I shall never forget it.' (Bronte, 1963 : 27)

Jane's aunt, an older woman who is her only relative and is supposed to be like a mother to her, locks Jane into a room that is entirely decorated in red with a little bit of white, and Jane panics when she thinks that an older male relative's ghost might be invading the room –the room in which Jane's Uncle Reed died-. Locked in the red room, believing that her uncle's ghost is manifesting, Jane experiences a moment of extreme trauma leading to hysteria.

Aunt Reed's punishment of locking Jane in the Red Room gives her desperation and makes it a bad memory in her life. Although Mr. Reed's ghost in the red-room is just a figment of Jane's stressed-out mind, this memory then nurtures a central characteristic in the young girl: the desire to survive with resistance and dignity.

b. During Teenage

In the second stage of Jane's life, which takes place at Lowood, Jane experiences the next dramatic scene of classism. Lowood is a charity school which is maintained for female orphans. Jane becomes one of many oppressed girls under the rule of Mr. Brocklehurst, the hypocritical master of Lowood. Jane's early years at Lowood is a hard scene of her life since she endures harsh conditions, cruel teachers, and the tyranny of Mr. Brocklehurst.

I had got in hand a nauseous mess; burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it. The spoons were moved slowly: I saw each girl taste her food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was over, and none had breakfasted. (Bronte, 1963 : 48)

Bronte uses hunger to reveal how people treat each other—who is charitable, and who is not. In this case, hunger symbolizes cruelty and a lack of nourishment. The lack of food at Lowood and bad treatment to the girls reveal the school's cruelty and religious hypocrisy of Mr. Brocklehurst. He treats the girls at Lowood badly for the reason of modesty. In fact, the starvation and poor condition of the school are in a sharp contrast to the luxurious and well-fed existence enjoyed by Brocklehurst's family.

Jane also gets a different treatment from the teachers in her school. They treat her more strictly than to other girls as she responds to what Mrs. Reed has told to Mr. Brocklehurst:

Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinize her actions, punish her body to save her soul: if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut - this girl is - a liar!

...

'This I learned from her benefactress; from the pious and charitable lady who adopted her in her orphan state, reared her as her own daughter, and whose kindness, whose generosity the unhappy girl repaid by an ingratitude so bad, so dreadful, that at last her excellent patroness was obliged to separate her from her own young ones, fearful lest her vicious example should contaminate their purity: she has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Bethesda; and, teachers, superintendent, I beg of you not to allow the waters to stagnate round her.' (Bronte, 1963 : 66-67)

Mrs. Reed does not really care about Jane's heart. She reminds Mr. Brocklehurst that she is unpleasant and a liar and needs special watching at Lowood School, which is where he is going to take her. Jane is really upset that Mrs. Reed accuses her of being a liar in front of Mr. Brocklehurst, who is obviously someone important at Lowood. She can tell that Mrs. Reed is just making things harder for her at her new school. As a result, Jane gets worst treatments.

The following quotation is another example of Mr. Brocklehurst's cruelty to the girls at Lowood:

'I disliked Mr Brocklehurst; and I was not alone in the feeling. He is a harsh man; at once pompous and meddling; he cut off our hair; and for economy's sake bought us bad needles and thread, with which we could hardly sew.

'He starved us when he had the sole superintendence of the provision department, before the committee was appointed; and he bored us with long lectures once a week, and with evening readings from books of his own inditing, about sudden deaths and judgements, which made us afraid to go to bed.' (Bronte, 1963 : 118)

Mr. Brocklehurst loves keeping the girls at the school to be quiet and plain.

It is in contrast to how he treats his family. In fact, his wife and his own daughter lives in spoiled luxury – they have silk gowns and stylish hairs. Thus, Mr. Brocklehurst is a hypocrite in addition to being nasty.

c. During Adulthood

Being a student for six years and a teacher for two years at Lowood, Jane wishes to have a better job to support her life and decides to prepare herself for a change. She advertises herself and is accepted in a position as a governess in a manor called Thornfield. This section marks the third phase of Jane's life, in which she begins her career as a governess. She finds that living in Thornfield is pleasant and comfortable since she is well accepted by Mr. Rochester, the master, and all the servants. Still, in this place, Jane suffers from another class oppression from her master's guests. One day, she is forced to join her master's party.

Unfortunately, some of the party members treat her with disdain and cruelty:

'No, you men never do consider economy and common sense. You should hear mama on the chapter of governesses: Mary and I have had, I should think, a dozen at least in our day; half of them detestable and the rest ridiculous, and all incubi - were they not, mama?' (Bronte, 1963 : 165)

In this scene, Jane suffers from class oppression from the higher class women in the form of an insult. She is forced to sit in the drawing room during Rochester's party, and she must endure his guest's comments to her mother about

the nature of governess. She says that half of governesses are detestable, ridiculous, and all incubi which mean that Jane is part of them. This insult continues in the next conversation:

' Certainly, my best. And I was quite right: depend on that: there are a thousand reasons why liaisons between governesses and tutors should never be tolerated a moment in any well-regulated house; firstly - '

' Oh, gracious, mama ! Spare us the enumeration! Au reste, we all know them: danger of bad example to innocence of childhood; distractions and consequent neglect of duty on the part of the attached – mutual alliance and reliance; confidence thence resulting - insolence accompanying - mutiny and general blowup. Am I right, Baroness Ingram, of Ingram Park?' (Bronte, 1963 : 166)

Blanche Ingram and her mother have a discussion about governess. She discusses loudly all of the silly and dreadful governess she has had. In Victorian era, having a governess is common. Governess is a woman who works for a wealthy family by being children's private tutors in both academics and etiquette. The position of governess in society is quite ambiguous. She is not a servant, but she is not one of the family members as well. Consequently, she sometimes gets class oppression, such as having an insult of both her appearance and intelligence based on the assumption that she is a member of lower class.

B. Jane's Responses to the Oppressions in Bronte's *Jane Eyre*

In Victorian society, there was a notion that men's role was to be the breadwinners and the leaders of the family. The patriarchal cultures became the influential aspect in forming the social rules of the Victorian society. As the effect, all rules including the women's roles were organized by patriarchal power.

Automatically, marriage, duties, and women's career became the part of patriarchy production.

According to Nickson (2009), the life of women in Victorian era was generally centered on family commitments. Women were seen as temples of love and purity. The only role of women in the Victorian era was to get married and look after the homely chores such as taking care of her children and husband. The women were also supposed to take care of someone who was sick. The young women were married and had to be innocent, virtuous, well behaved, and dutiful. The young women were mainly educated in accomplishments like French, drawing, painting, singing, and dancing. They ran the house, made meals for their husbands and children, made clothes for everyone, and cook anything that the family ate.

Living in patriarchal system and suffering from inequality, women start to make changes for their lives. Women slowly showed their protest to the social system.

“Women are not passive victims of oppressive structures. They have struggled to change both their immediate circumstances and the wider social structures.” (Walby, 1990: 200)

In nineteenth century, women began to show their protest against inequality by feminism movement. It was based on Walby's statement that women should be active in struggling what they wish for. Women should show their capability that they can live independently as men do.

Bronte's *Jane Eyre* is one of literary works showing woman's struggle for lives. Throughout the story, Jane as the main female character in the novel

opposes the forces that prevent her from finding happiness: Mrs. Reed's unfair accusations, Rochester's attempt to make her his mistress, and St. John's desire to transform her into a missionary wife. By falling in love with Rochester, she implicitly rebel against the dictates of class boundaries that limit her, as a governess, to be a lower status than her master. Besides rejecting traditional views of class, she also denigrates society's attempts to restrict women's activities. Women, she argues, need active pursuits and intellectual stimulation, just as men do.

1. Being an Independent Woman

One of stereotypes of women in patriarchal system is that women are dependent on man in all aspects of life. Financially, women do not have money since they are supposed to do domestic work, or when they work, they get less payment than men get. In social life, a woman does not have a social status unless she marries a man.

Jane is a representation of a character of an independent woman living in Victorian era. It is shown by how she struggles for her life. She was left by her parents in her childhood. She lives with her antagonistic aunt and cousins giving her bad treatments and she has no other relative but them, so that she has no choice except staying in that house. In the second phase of her life, which is at Lowood, Jane lives independently by being a teacher.

My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and

excitements, awaited those who had courage to go forth into its expanse, to seek real knowledge of life amidst its perils. (Bronte: 1963, 83)

Jane is a student at the school for six years and then becomes a teacher there for two years. She is longing for freedom since she never goes out of the school, even for holidays, and she now dreams of liberty and a new page of her life. Another reason for her decision to go is that she is ready for a change. Also partly because Miss Temple gets married and leaves the school, so she advertises herself in the regional newspaper as an available tutor or governess. She believes education and having a career will allow her the freedom to improve her position in society by teaching her to act like a lady, and increases her self-confidence.

The previous quotation mentions that Jane is independent in her way of thinking. Jane independently thinks about her own future since she has boredom living in the same circumstance in the last eight years and she now wants something new in her life.

In her new home, Jane faces a situation where she should show her independence:

'I see no enemy to a fortunate issue but in the brow; and that brow professes to say - "I can live alone, if self-respect and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure born with me, which can keep me alive if all extraneous delights should be withheld, or offered only at a price I cannot afford to give." The forehead declares, "Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sorts of vain things: but judgment shall still have the last word in every argument, and the casting vote in every decision. Strong wind, earthquake-shock,

and fire may pass by: but I shall follow the guiding of that still small voice which interprets the dictates of conscience." (Bronte: 1963, 187)

When a gypsy comes to the Thornfield telling the fortunes of all the people in the house, the gypsy first tells the fortunes of Mr. Rochester's guests, and then it comes to Jane's turn. In that room, all that the gypsy tells to Jane is about Mr. Rochester, and the gypsy ensures that Jane has a deep feeling to her master and feels so envy to the person whom Mr. Rochester loves. Being in false judgments, Jane tells to the gypsy that she is an independent woman who can live alone. She is strong and she can live by her own 'inward treasure born with her'.

Glad was I to get him out of the silk warehouse, and then out of a jeweler's shop: the more he bought me, the more my cheek burned with a sense of annoyance and degradation. ... I never can bear being dressed like a doll by Mr Rochester, or sitting like a second Danae with the golden shower falling daily round me. (Bronte: 1963, 248)

After Jane has accepted Rochester's proposal, he seems intent on transforming her into the ideal object of affection. One morning, Jane and Rochester drive to Millcote to purchase gowns and accessories for the wedding, and Adele rides with them. They shop for silk and jewels, making Jane feel like a "doll", and he wants her to wear satin, lace, and priceless veils. Jane rejects his gifts and reminds him that she simply wants to be herself, not some "celestial" being. Jane wants to maintain both her personality and her independence.

Jane doubts that Rochester may be trying to objectify her, that he sees her not as a human being with her own thoughts and feelings but as a plaything designed to cater to his fantasies and whims. Jane also worries about her financial

inferiority: she hates the thought of marrying “above her station,” as she does not want to feel that she somehow “owes” Rochester something.

Meantime, let me ask myself one question – Which is better? - To have surrendered to temptation; listened to passion; made no painful effort – no struggle - but to have sunk down in the silken snare; fallen asleep on the flowers covering it; wakened in a southern clime, amongst the luxuries of a pleasure villa: to have been now living in France, Mr Rochester's mistress; delirious with his love half my time - - for he would - oh, yes, he would have loved me well for a while. He did love me - no one will ever love me so again. I shall never more know the sweet homage given to beauty, youth, and grace - for never to anyone else shall I seem to possess these charms. He was fond and proud of me - it is what no man besides will ever be. - But where am I wandering, and what am I saying, and above all, feeling? Whether is it better, I ask, to be a slave in a fool's paradise at Marseilles - fevered with delusive bliss one hour - suffocating with the bitterest tears of remorse and shame the next - or to be a village-schoolmistress, free and honest, in a breezy mountain nook in the healthy heart of England? Yes; I feel now that I was right when I adhered to principle and law, and scorned and crushed the insane promptings of a frenzied moment. God directed me to a correct choice: I thank His providence for the guidance! (Bronte: 1963, 330)

This quotation mentions that Jane evaluates her life by asking herself for what she has now. Does she make the right decision, she wonders. It is better or not to be a free and honest village schoolmistress in the healthy heart of England or Rochester's mistress in the fool's paradise at Marseilles. Jane feels that she has a better life since she makes hard efforts to have what she has. Being free and honest means so much independence for her. She lives for her own self.

It is better for her living as a teacher in a small village having twenty students only three of whom can read. Although she feels a little degraded in

becoming a small-village teacher and fears that her life is going nowhere, she still thanks God for guiding her decision not to become Mr. Rochester's mistress.

'Merely to tell you that your uncle, Mr. Eyre of Madeira, is dead; that he has left you all his property, and that you are now rich - merely that - nothing more.'

'I! - rich?'

'Yes, you, rich - quite an heiress.' (Bronte: 1963, 350)

It is said in the quotation above that Jane has a relative in Madeira, named John Eyre. He is dead and has left his entire fortune to her, so Jane is now rich. Jane is astonished to learn she has inherited twenty thousand pounds and wishes she had a family to share it with. Although her wealth does not come from her hard work, it simply shows that she is now financially independent.

Being emotionally and financially independent, Jane now has a better life than she has before. Unfortunately, this condition is still not a complete one yet since Jane does not get her true love, which is Mr. Rochester. She has the same dreams for several nights about Mr. Rochester, so that she decides to visit Thornfield to get information about him. It is found that Thornfield was burnt and the residences move to Ferndean:

'Which are none, sir, to me. I love you better now, when I can really be useful to you, than I did in your state of proud independence, when you disdained every part but that of the giver and protector.' (Bronte: 1963, 408)

Additionally, because Rochester has been blinded by the fire and has lost his manor house, he has become weaker while Jane has grown in strength— Jane is now financially independent and even more superior to her former master.

2. Breaking the Social Value that Women are Only Placed in Domestic Life

Living in patriarchal system, women suffered the false idea that they regarded as weak and incapable leading to discrimination toward them. Women are limited in doing things. There are men's job and women's job. Men are supposed to do public work, while the ideal work for women is domestic one. Men work outside the house to be breadwinners, while women are supposed to be a good wife who is good in handling house, husband and children, cooking, sewing, and nurturing. These domestic works are done in the house and they do not produce money for the wife, so that women are financially independent.

Jane is not a type of women in her era. Jane is a model of an independent woman who struggles for and be the mastery of her own life. She serves as a governess and teacher in order to show her capability in conducting a career. She breaks the social value that women are only placed in domestic life.

I have served here eight years; now all I want is to serve elsewhere. Can I not get so much of my own will? Is not the thing feasible? Yes - yes - the end is not so difficult; if I had only a brain active enough to ferret out the means of attaining it.' (Bronte: 1963, 84)

Jane has been six years in Lowood as a student; she works hard and making herself a good student. She then becomes a teacher in the same institution in two years. By being a teacher, Jane shows her quality as an independent woman conducting a career and feeding herself by her own efforts.

The next section marks the third phase of Jane's life, in which she advertises herself and begins her career as a governess and travels to Thornfield:

The promise of a smooth career, which my first calm introduction to Thornfield Hall seemed to pledge, was not belied on a longer acquaintance with the place and its inmates. Mrs. Fairfax turned out to

be what she appeared, a placid-tempered, kind-natured woman, of competent education and average intelligence. My pupil was a lively child, who had been spoilt and indulged, and therefore was sometimes wayward; but as she was committed entirely to my care, and no injudicious interference from any quarter ever thwarted my plans for her improvement, she soon forgot her little freaks, and became obedient and teachable. She had no great talents, no marked traits of character, no peculiar development of feeling or taste which raised her one inch above the ordinary level of childhood; but neither had she any deficiency or vice which sunk her below it. She made reasonable progress, entertained for me a vivacious, though perhaps not very profound, affection; and by her simplicity, gay prattle, and efforts to please, inspired me, in return, with a degree of attachment sufficient to make us both content in each other's society. (Bronte: 1963, 104)

The previous quotation depicts the condition of the family in which she serves as a governess. She is well accepted in Thornfield Hall, and she has a good pupil, named Adele, who is passionate in having lessons with Jane. Adele is a lively, spoiled child, but she is also obedient. Although Adele does not have great talents, but she is teachable and she makes a good progress.

That Jane teaches pupils above shows that women in Victorian era can conduct career to show women's capability and rejects the social assumption that women are incapable. One of the radical feminist's goals is to take women to the public world to make them independent. By being a teacher and a governess, Jane breaks the women stereotype which defines women as domestic workers and regards them as weak and incapable.

3. Refusing to be an Object of Men

In Victorian era, women were mostly seen from their beauty, and not from their characters. It simply said that women acted as men's entertainer and the object of men. Because of this status, women got less respect from man. Men also

hold no respect for their wives as they liked to have mistresses, whereas men took the responsibilities for the women in family and marriage life. Men in that era should be the provider and the protector who controlled everything that concerns women's life.

Still in the same era, marriage was seen as a way of women to make a legal status. Very few marriages started with love, but a woman's life is not complete without being married. In a marriage of convenience, people marry for money and social status with little concern for mutual affection. In modern marriages, mutual affection is usually more important than economic motives. That is, people are united by mutual affection rather than by economic need.

Jane is not the type of a woman in her era; she is strong and out spoken, and lives her life for herself and no one else. When she decides to marry a man, it would be caused by mutual affection, or better be single rather than be a mistress because she knows that a life as a mistress is not a life for her:

'Not in your sense of the word, but in mine you are scheming to destroy me. You have as good as said that I am a married man - as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me: to live under this roof only as Adele's governess; if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say.- "That man had nearly made me his mistress: I must be ice and rock to him;" and ice and rock you will accordingly become.'

I cleared and steadied my voice to reply: 'All is changed about me, sir; I must change too - there is no doubt of that; and to avoid fluctuations of feeling, and continual combats with recollections and associations, there is only one way - Adele must have a new governess, sir.'
(Bronte: 1963, 276)

Jane feels that living with Rochester as his mistress would mean the loss of her dignity. Ultimately, she would become degraded and dependent upon Rochester for love, while unprotected by any true marriage bond.

Jane also refuses the state where a man treats her like a lover, but this man is in a way of marrying another woman:

'I tell you I must go! 'I retorted, roused to something like passion. 'Do you think I can stay to become nothing to you? Do you think I am an automaton? – a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! - I have as much soul as you - and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh - it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal - as we are!' (Bronte: 1963, 234)

The quotation shows how Mr. Rochester asks Jane to choose to stay at Thornfield with his bride or leave Thornfield for Ireland as a governess. Jane chooses leaving Thornfield since she thinks it is cruel to make her stay in the house and watch his marriage to someone else while she loves him. In this quotation, Jane shows her quality as a woman by leaving the man she loves rather than to be nothing to him which it means she refuses to be an object of men.

In the third stage of her life, again Jane shows her quality as an ideal role of women in Victorian era by rejecting St. John's proposal to marry her:

To me, he was in reality become no longer flesh, but marble; his eye was a cold, bright, blue gem; his tongue a speaking instrument – nothing more.

...

I felt how - if I were his wife, this good man, pure as the deep sunless source, could soon kill me, without drawing from my veins a

single drop of blood, or receiving on his own crystal conscience the faintest stain of crime. Especially I felt this when I made any attempt to propitiate him. No truth met my ruth. He experienced no suffering from estrangement - no yearning after reconciliation; and though, more than once, my fast falling tears blistered the page over which we both bent, they produced no more effect on him than if his heart had been really a matter of stone or metal. (Bronte: 1963, 376)

The reason of St. John's proposal to Jane is nothing about love. He wants Jane to be his wife for the sake of missionary work. For him, missionary work is not about joy, and he wants a wife he can influence efficiently and retain absolutely, rather than someone he loves. Marriage to St. John would directly erase Jane's identity and decrease her passions for life.

Jane refuses his proposal since she thinks the idea of a marriage of convenience with St. John is, for her, a kind of sacrifice. It is impossible for Jane and St. John to be a couple, for there is no love and desire between them. Jane would not be happy if she marries St. John since marrying him means sacrificing her life, and she knows that St. John would also feel the sacrifice, for he loves a beautiful young lady called Rosamond:

'He is not my husband, nor ever will be. He does not love me: I do not love him. He loves (as he can love, and that is not as you love) a beautiful young lady called Rosamond. He wanted to marry me only because he thought I should make a suitable missionary's wife, which she would not have done. He is good and great, but severe; and, for me, cold as an iceberg. He is not like you, sir: I am not happy at his side, nor near him, nor with him. He has no indulgence for me - no fondness. He sees nothing attractive in me; not even youth - only a few useful mental points - Then I must leave you, sir, to go to him?' (Bronte: 1963, 406)

Jane refuses to give in to a man's patriarchal attempts by refusing St. John's demand that she marries him for reasons with which she does not agree.

Mr. Rochester and St. John are two men influencing Jane's quality as a woman. They both propose Jane to marry. St. John is cold and dispassionate, while Mr. Rochester is wildly indulgent and passionate. Mr. Rochester is not handsome, but he does have extremely masculine features. On the other hand, St. John is classically beautiful. Although Rochester is not handsome in his appearance, he wins Jane's heart since she feels comfortable in his around and because he is the first mature man she met as a love and real home.

Jane will only enter into marriage with Mr. Rochester after she has gained a fortune and a family, and after she has been in the same level with him:

Reader, I married him. A quiet wedding we had: he and I, the parson and clerk, were alone present. When we got back from church, I went into the kitchen of the manor-house, where Mary was cooking the dinner and John cleaning the knives, and I said - 'Mary, I have been married to Mr Rochester this morning.' (Bronte: 1963, 411)

According to Ya-huei Wang in her journal entitled *Women, Marriage, and Economy in "Jane Eyre"*, Jane's marriage is a kind of modern one since she marries for mutual affection to Mr. Rochester. By her marriage, she thus becomes a reflection of an ideal woman in her era shown by how she avoids being an object as a way to survive in a patriarchal society.

4. Struggling to Survive by Showing Her Resistance

Stereotype exists in every aspect of life, including in Jane's life. A woman is recognized as weak, submissive, emotional, dependent, indecisive, while a man is strong, aggressive, rational, independent, and decisive. Jane refuses to be a

woman in those stereotypes since she faces a hard life, so struggling for life is the best way to get the better one.

As an orphan since she was young, Jane did not have a chance to be weak and dependent as a woman. She has to be strong in struggling against subordinations in her life: Mrs. Reed's cruelty and Mr. Brocklehurst's hypocrisy.

The following is one example of her aunt's cruelty:

'How dare you affirm that, Jane Eyre?'

'How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back - roughly and violently thrust me back - into the red room, and locked me up there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, "Have mercy! Have mercy, Aunt Reed!" And that punishment you made me suffer because your wicked boy struck me - knocked me down for nothing. I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. You are deceitful!' (Bronte: 1963, 40)

This conversation happens in a condition where Mrs. Reed tells Mr. Brocklehurst that Jane is a bad, liar, and hard-hearted girl who needs a special treatment in her new school, Lowood. Being judged as not herself, Jane replies her aunt's statement right after Mr. Brocklehurst leaves Gateshead. Jane declares to Mrs. Reed that this violent action is an injustice and that she cannot live in this unloving environment. After showing her bravery claiming her aunt deceitful, Jane feels a sensation of freedom and triumph which means her emotional independence.

In this case, Jane feels a need to assert her identity through rebellion. By doing a little rebellion in Gateshead, Jane shows her resistance facing her aunt whom she considered as monster or evil. It is her first stage in struggling for life.

'I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'

...

Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhopd-for liberty. Not without cause was this sentiment: Mrs. Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry. (Bronte: 1963, 40)

Jane is really upset that Mrs. Reed accuses her of being a liar, and a deceitful person, and needs special attention for her bad characters in front of Mr. Brocklehurst, who is obviously someone important at Lowood. She can tell that Mrs. Reed is just making things harder for her at her new school.

Jane resents Mrs. Reed's statements about her character, and when the two are alone together, Jane reacts against her aunt. Angry and hurt, Jane declares that she is not a liar, and that she is glad Mrs. Reed is not her relative. Jane feels a sense of triumph and exultation, and Mrs. Reed is really disturbed – so disturbed that she gets up and leaves Jane in the room.

After Jane tells Mrs. Reed off that way, she feels really good. In fact, she feels exultant and free. Although she is still a dependent child, she feels independent emotionally since she realizes that she has bravery and directly shows it to her aunt.

The following is another example of her resistance:

I shall surely be able to get on with her; I will do my best; it is a pity that doing one's best does not always answer. At Lowood, indeed, I took that resolution, kept it, and succeeded in pleasing; but with Mrs.

Reed, I remember my best was always spurned with scorn. I pray God Mrs. Fairfax may not turn out a second Mrs. Reed; but if she does, I am not bound to stay with her! Let the worst come to the worst, I can advertise again. (Bronte: 1963, 92)

The quotation above shows what is in Jane's mind when her advertisement is replied and she will meet her new master as a governess in Thornfield. She ensures herself not to keep fear in facing her new job. What she has to do is just doing something as best as she can, or if the condition turn worst, it is the time to advertise again. By this, Jane shows her resistance by learning how to handle her problem by herself.

In the next stage of her life, Jane becomes a beggar as a consequence of leaving Thornfield after knowing that Mr. Rochester has a wife who is still alive. Jane brings fifty shillings which can only cost her travel and breads for two days:

I slept two nights in the open air, and wandered about two days without crossing a threshold: but twice in that space of time did I taste food; and it was when brought by hunger, exhaustion, and despair almost to the last gasp, that you, Mr. Rivers, forbade me to perish of want at your door, and took me under the shelter of your roof. (Bronte: 1963, 319)

Jane is penniless and dirty, and she has nothing but the clothes she is wearing. She begs for food, and she sleeps in the open air for nights. Her pity condition shows her resistance facing a life she wants rather than being a mistress in Thornfield.

'I will be a dressmaker; I will be a plain workwoman; I will be a servant, a nurse-girl, if I can be no better,' I answered. (Bronte: 1963, 320)

Still in the same part of her life, Jane shows her quality as an independent woman struggling for her life. She is in a condition where she has nothing to live, even to eat. She has to feed herself by working as whatever she can, even as a

servant in a restaurant. Jane questions the woman working at a store about job opportunities for women in the area, but there is not really anything available that she could do. She then keeps moving.

Jane Eyre is rebellious in a world demanding obedient women. Jane's personality contains many qualities that would be considered desirable in an English woman; she is frank, sincere, and she lacks of personal vanity. The rebel streak she has is targeted at inequalities of society. Jane reacts strongly when she is discredited due to her class and or gender.

Jane is strong in body and mind. She endures the unhealthy conditions at Lowood where many students had died and survived through cold and hunger when she had ran away from Thornfield and lived outside. Her mental strength is shown through her courage as a child with her evil aunt, bullying cousins, and hypocritical head master. She stayed true to herself and motivated to be successful as a woman in this time despite the difficult situations these people had created for her.

CHAPTER V

CONCLUSION

After analyzing Bronte's *Jane Eyre* related to women's oppression in Victorian era, some conclusions can be drawn related to the objectives of how the English Victorian society oppresses Jane, and how Jane responds to the oppressions in Victorian era. The conclusions are as follows:

A. Oppression toward Jane

Jane Eyre lived in an era in which patriarchy and capitalism were dominant. As a consequence of being a poor orphan girl living in Victorian era, she gets patriarchal and class oppression since her childhood. These oppressions happen as a result of her status in society in the relation to the social rules at that time. As an orphan who has been left by her parents without any property, Jane is financially very poor. She is adopted by her mother's brother, but unfortunately she is not well accepted in the family.

There are two kinds of oppressions experienced by Jane; they are patriarchal oppression and class oppression. Patriarchal oppression is a form of oppression, especially suffered by a woman, as a consequence of living in patriarchy. Patriarchy is a male dominated system in which men rule all aspect of life in the society. A woman is seen in man's perspective, producing stereotypes in society. One of stereotypes labeled on Jane is that she was considered as a dependent woman. It is shown by her dependence to others for support. Besides being

stereotyped as dependent, Jane also becomes an object of men. This oppression can be seen in the way three men treat Jane. Firstly, it can be seen from the bad treatments given by Mr. Brocklehurst to the female orphans at Lowood, where Jane is one of the orphans. He gives poor facilities to the orphans which produces physical and psychological oppression. Secondly, it is seen in the intention of Mr. Rochester who wants Jane to be his mistress. Asking her to be his mistress is a form of patriarchal oppression since a mistress is not a legal status for a woman in a society. Thirdly, it is seen in the reason why St. John asks Jane to marry him. It is not because he loves her, but it is because he thinks she is smart enough to be a missionary's wife.

Jane suffers from class oppression during her life as well. This oppression happens as an impact of living in capitalist society and being a member of middle class society. She receives bad treatments from the members of upper class society. This kind of oppression happens in three phases of her life: childhood, teenage, and adulthood. In her childhood, she receives bad treatments from the Reeds, in her teenage she receives bad treatments from Mr. Brocklehurst, and in her adulthood she receives bad treatment from the Ingrams.

B. Jane's Responses to the Oppressions

As an oppressed woman, Jane responds the oppressions by struggling against them. In struggling against patriarchal oppression, she takes three actions, which are being an independent woman, breaking the social value that women are only placed in domestic life, and refusing to be an object of men. As an

independent woman, she works as a teacher at Lowood and intends to seek for freedom. She advertises herself and is accepted as a governess in Thornfield. She also refuses to be the object of men by rejecting to be Rochester's mistress and not accepting St. John's proposal. In struggling against class oppression, she shows her resistance. Jane knows that she faces a hard life, so she decides to be strong. Once she proves it by rebelling the Reeds' cruelty.

To conclude, Jane's life is a love story that tells her journey as an independent woman who ends up marrying the man she loves. Jane is everything a Victorian woman is not. Jane is the strong and passionate character, and she is not the poster girl of a Victorian woman. Jane is young, brave, and resourceful in the face of difficulty and even danger, while most Victorian women were pictured as weak.

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APPENDIX I

THE SYNOPSIS OF BRONTE'S *JANE EYRE*

Jane Eyre is an orphan since she was five being raised by Mrs. Reed in Gateshead. Mrs. Reed is her cruel and wealthy aunt. Jane is not well accepted by her aunt and cousins, the Reeds, and is considered less than a servant. Once she is punished and locked at an isolated room called the red room as a punishment for fighting her bullying cousin, John. Red room is a place where Jane's uncle, Mr. Reed has died years before. Jane believes that she has seen her uncle's ghost, she then fears. Mr. Lloyd, an apothecary suggests Mrs. Reed to send Jane to school.

Lowood is a charity school for female orphans which are managed by hypocritical man, Mr. Brocklehurst. Lowood has a terrible condition and facilities. When a typhus epidemic sweeps Lowood, many of the children die, including Jane's best friend, Helen. After the epidemic ends, the new regulation takes over and improves Lowood's condition. Jane becomes a teacher for two years at Lowood and seeks for new life.

She advertises herself and is accepted as governess at Thornfield. She is hired to teach Adele, the ward of Mr. Rochester, the Master of Thornfield. Once she saves him from a fire in a night, which he claims was started by a drunken servant named Grace Poole.

Mr. Rochester brings a party of English aristocrats, including the beautiful Blanche Ingram. She aims to marry him, but he intends to propose Jane. Jane, who has gradually fallen in love with Rochester, accepts. In the day of the

wedding, Mr. Mason brings the fact that Mr. Rochester already has a wife, Bertha Mason. Knowing that it is impossible for her to live with him, she leaves Thornfield.

Penniless and hungry, Jane is forced to beg for food. She is found by the Rivers. St. John is a clergyman living with his sisters, Mary and Diana at Moor House. He gives her a position as a teacher in rural school. Once Jane discovers that she gets 20,000 pounds as a legacy from her uncle she never meets before. It turns out that the Rivers siblings are actually Jane's cousins, and she divides her fortunes equally between them.

St. John has a plan to go India as a missionary, and he proposes Jane to be a missionary's wife. Jane does not love him, and she refuses the proposal. Jane leaves Moor House in the next morning and intends to find her former master, Mr. Rochester. She finds that Thornfield has been burnt and gets the information that he loses his hand and eyesight, and Bertha has died in the tragedy. Jane goes to his new residence, Ferndean, and finds he lives with two servants named John and Mary. In the end of the story, Jane and Mr. Rochester rebuild their relationship and soon marry.

APPENDIX II

A. The Classification of Woman's Oppressions as Portrayed in Bronte's *Jane Eyre*

No.	Data / Quotations	Chapter/ Page	Category	Code
1.	As we re-entered the carriage, and I sat back feverish and fagged, I remembered what, in the hurry of events, dark and bright, I had wholly forgotten - the letter of my uncle, John Eyre, to Mrs Reed: his intention to adopt me and make me his legatee. 'It would, indeed, be a relief,' I thought, 'if I had ever so small an independency;	24/248	being considered as a dependent woman	a. 1)
2.	...but till then, allow me to stay here : I dread another essay of the horrors of homeless destitution.'	29/320	being considered as a dependent woman	a. 1)
3.	'You examine me, Miss Eyre,' said he: 'do you think me handsome?' I should, if I had deliberated, have replied to this question by something conventionally vague and polite; but the answer somehow slipped from my tongue before I was aware - 'No, sir.'	14/125	being an object of men	b. 2)
4.	'I am disposed to be gregarious and communicative tonight,' he repeated, 'and that is why I sent for you : the fire and the chandelier were not sufficient company for me; nor would Pilot have been, for none of these can talk. Adele is a degree better, but still far below the mark; Mrs Fairfax ditto; you, I am persuaded, can suit me if you will: you puzzled me the first evening I invited you down here . I have almost forgotten you since: other ideas have driven yours from my head; but tonight I am resolved to be at ease; to dismiss what importunes, and recall what pleases. It would please me now to draw you out - to learn more of you - therefore speak.'	14/127	being an object of men	b. 2)
5.	Well, tonight I excuse you; but understand that so long as my visitors stay, I expect you to appear in the drawing-room every	17/169	being an object of men	b. 2)

	evening; it is my wish; don't neglect it. Now go, and send Sophie for Adele. Good-night, my - ' He topped, bit his lip, and abruptly left me.			
6.	'Jane, you offered me your shoulder once before; let me have it now.' 'Yes, sir, yes; and my arm.' He sat down, and made me sit beside him. Holding my hand in both his own, he chafed it; gazing on me, at the same time, with the most troubled and dreary look.	19/ 189	being an object of men	b. 2)
7.	'If all these people came in a body and spat at me, what would you do, Jane?' 'Turn them out of the room, sir, if I could.' He half smiled. 'But if! were to go to them, and they only looked at me coldly, and whispered sneeringly amongst each other, and then dropped off and left me one by one, what then? Would you go with them?' 'I rather think not, sir: I should have more pleasure in staying with you.' 'To comfort me?' 'Yes, sir, to comfort you, as well as I could.' 'And if they laid you under a ban for adhering to me?' 'I, probably, should know nothing about their ban; and if I did, I should care nothing about it.' 'Then, you could dare censure for my sake?' 'I could dare it for the sake of any friend who deserved my adherence; as you, I am sure, do.'	19/190	being an object of men	b. 2)
8.	'Jane, will you have a flower?' He gathered a half-blown rose, the first on the bush, and offered it to me. 'Thank you, sir.' 'Do you like this sunrise, Jane? That sky with its high and light clouds which are sure to melt away as the day waxes warm - this placid and balmy atmosphere?' 'I do, very much.' 'You have passed a strange night, Jane.' 'Yes, sir.' 'And it has made you look pale - were you afraid when I left you alone with Mason?'	20/200	being an object of men	b. 2)

	<p>'I was afraid of someone coming out of the inner room.'</p> <p>'But I had fastened the door - I had the key in my pocket: I should have been a careless shepherd if! Had left a lamb - my pet lamb - so near a wolf's den, unguarded: you were safe.'</p>			
9.	<p>'Sit,' he said; 'the bench is long enough for two. You don't hesitate to take a place at my side, do you? Is that wrong, Jane?'</p> <p>I answered him by assuming it: to refuse would, I felt, have been unwise.</p>	20/202	being an object of men	b. 2)
10.	<p>'Promise me one thing.'</p> <p>'I'll promise you anything, sir, that I think I am likely to perform.'</p> <p>'Not to advertise: and to trust this quest of a situation to me. I'll find you one in time.'</p> <p>'I shall be glad so to do, sir, if you, in your turn, will promise that I and Adele shall be both safe out of the house before your bride enters it.'</p>	21/209	being an object of men	b. 2)
11.	<p>'How long will you stay?'</p> <p>'As short a time as possible, sir.'</p> <p>'Promise me only to stay a week - '</p> <p>'I had better not pass my word: I might be obliged to break it.'</p> <p>'At all events you will come back: you will not be induced under any pretext to take up a permanent residence with her?'</p> <p>'Oh, no! I shall certainly return if all be well.'</p> <p>'And who goes with you? You don't travel a hundred miles alone.'</p> <p>'No, sir, she has sent her coachman.'</p> <p>'A person to be trusted?'</p> <p>'Yes, sir, he has lived ten years in the family.'</p>	21/208	being an object of men	b. 2)
12.	<p>'No, sir; you are not to be trusted.'</p> <p>'Jane!'</p> <p>'Sir?'</p> <p>'Promise me one thing.'</p> <p>'I'll promise you anything, sir, that I think I am likely to perform.'</p> <p>'Not to advertise: and to trust this quest of a situation to me. I'll find you one in time.'</p> <p>'I shall be glad so to do, sir, if you, in your turn, will promise that I and Adele shall be</p>	21/209	being an object of men	b. 2)

	both safe out of the house before your bride enters it.'			
13.	One thing specially surprised me, and that was, there were no journeyings backward and forward, no visits to Ingram Park: to be sure it was twenty miles off, on the borders of another county; but what was that distance to an ardent lover? To so practised and indefatigable a horseman as Mr Rochester, it would be but a morning's ride . I began to cherish hopes I had no right to conceive : that the match was broken off; that rumour had been mistaken; that one or both parties had changed their minds. I used to look at my master's face to see if it were sad or fierce; but I could not remember the time when it had been so uniformly clear of clouds or evil feelings. If, in the moments I and my pupil spent with him, I lacked spirits and sank into inevitable dejection, he became even gay. Never had he called me more frequently to his presence; never been kinder to me when there - and, alas! never had I loved him so well.	22/229	being an object of men	b. 2)
14.	'Must I move on, sir?' I asked. 'Must I leave Thornfield?' ' I believe you must, Jane . I am sorry, Janet, but I believe indeed you must. ... that in case I married Miss Ingram, both you and little Adele had better trot forthwith. I pass over the sort of slur conveyed in this suggestion on the character of my beloved; indeed, when you are far away, Janet, I 'll try to forget it: I shall notice only its wisdom; which is such that I have made it my law of action. Adele must go to school; and you, Miss Eyre, must get a new situation.'	23/231	being an object of men	b. 2)
15.	'It is a long way off, sir.' 'No matter - a girl of your sense will not object to the voyage or the distance.' 'Not the voyage, but the distance : and then the sea is a barrier - ' ' From what, Jane?'	23/233	being an object of men	b. 2)

	<p>' From England and from Thornfield: and -- '</p> <p>'Well?'</p> <p>' From you, sir.' I said this almost involuntarily, and, with as little sanction of free will, my tears gushed out. I did not cry so as to be heard, however; I avoided sobbing.</p>			
16.	<p>'It is, to be sure; and when you get to Bitternutt Lodge, Connaught, Ireland, I shall never see you again, Jane: that's morally certain . I never go over to Ireland, not having myself much of a fancy for the country. We have been good friends, Jane; have we not?'</p> <p>'Yes, sir.'</p> <p>'And when friends are on the eve of separation, they like to spend the little time that remains to them close to each other. Come! we 'll talk over the voyage and the parting quietly half an hour or so, while the stars enter into their shining life up in heaven yonder: here is the chestnut tree: here is the bench at its old roots. Come, we will sit there in peace tonight, though we should never more be destined to sit there together.' He seated me and himself.</p>	23/233	being an object of men	b. 2)
17.	<p>'I grieve to leave Thornfield: I love Thornfield – I love it, because I have lived in it a full and delightful life - momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic and high. I have talked, face to face, with what I reverence, with what I delight in - with an original, a vigorous, an expanded mind. I have known you, Mr Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death .'</p>	23/234	being an object of men	b. 2)
18.	<p>' I hope all will be right in the end,' she said: 'but believe me, you cannot be too careful . Try and keep Mr Rochester at a distance : distrust yourself as well as him . Gentlemen</p>	24/245	being an object of men	b. 2)

	in his station are not accustomed to marry their governesses.'			
19.	He continued to send for me punctually the moment the clock struck seven; though when I appeared before him now, he had no such honeyed terms as 'love' and 'darling' on his lips: the best words at my service were 'provoking puppet,' 'malicious elf', 'sprite', 'changeling', etc.	24/253	being an object of men	b. 2)
20.	'Sir, depend on it, my nerves were not in fault; the thing was real: the transaction actually took place.' 'And your previous dreams, were they real too? Is Thornfield Hall a ruin? Am I severed from you by insuperable obstacles? Am I leaving you without a tear - without a kiss - without a word?' 'Not yet.' 'Am I about to do it? Why, the day is already commenced which is to bind us indissolubly; and when we are once united, there shall be no recurrence of these mental terrors: I guarantee that.' 'Mental terrors, sir! I wish I could believe them to be only such: I wish it more now than ever; since even you cannot explain to me the mystery of that awful visitant.'	25/263	being an object of men	b. 2)
21.	'Now, Janet, I'll explain to you all about it. It was half dream, half reality. A woman did, I doubt not, enter your room: and that woman was - must have been - Grace Poole. You call her a strange being yourself: from all you know, you have reason so to call her - what did she do to me? what to Mason? In a state between sleeping and waking, you noticed her entrance and her actions; but feverish, almost delirious as you were, you ascribed to her a goblin appearance different from her own: the long dishevelled hair, the swelled black face, the exaggerated stature, were figments of imagination; results of nightmare: the spiteful tearing of the veil was real: and it is like her. I see you would ask why I keep such a woman in my house: when we have been married a year	25/263	being an object of men	b. 2)

	and a day, I will tell you; but not now. Are you satisfied, Jane? Do you accept my solution of the mystery?'			
22.	<p>The speaker came forward and leaned on the rails. He continued, uttering each word distinctly, calmly, steadily, but not loudly - 'It simply consists in the existence of a previous marriage. Mr Rochester has a wife now living.'</p> <p>My nerves vibrated to those low-spoken words as they had never vibrated to thunder - my blood felt their subtle violence as it had never felt frost or fire;</p>	26/267	being an object of men	b. 2)
23.	<p>Gentlemen, my plan is broken up - what this lawyer and his client say is true: I have been married, and the woman to whom I was married lives! You say you never heard of a Mrs Rochester at the house up yonder, Wood; but I dare say you have many a time inclined your ear to gossip about the mysterious lunatic kept there under watch and ward. Some have whispered to you that she is my bastard half-sister: some, my cast-off mistress. I now inform you that she is my wife, whom I married fifteen years ago - Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, showing you what a stout heart men may bear. Cheer up, Dick! - never fear me! - I'd almost as soon strike a woman as you. Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations? Her mother, the Creole, was both a madwoman and a drunkard! - as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. I had a charming partner - pure, wise, modest: you can fancy I was a happy man. I went through rich scenes! Oh! my experience has been heavenly, if you only knew it! But I owe you no further explanation. Briggs, Wood, Mason, I invite you all to come up to the house and visit Mrs Poole's patient, and my wife!. You shall see what sort of a being I</p>	26/269	being an object of men	b. 2)

	was cheated into espousing, and judge whether or not I had a right to break the compact, and seek sympathy with something at least human. This girl,' he continued, looking at me, 'knew no more than you, Wood, of the disgusting secret: she thought all was fair and legal, and never dreamt she was going to be entrapped into a feigned union with a defrauded wretch, already bound to a bad, mad, and embruted partner! Come all of you follow!"			
24.	'That is my Wife,' said he. 'Such is the sole conjugal embrace I am ever to know - such are the endearments which are to solace my leisure hours! And this is what I wished to have' (laying his hand on my shoulder): 'this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon.	26/271	being an object of men	b. 2)
26.	'Not in your sense of the word, but in mine you are scheming to destroy me. You have as good as said that I am a married man - as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me: to live under this roof only as Adele's governess; if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say .- "That man had nearly made me his mistress: I must be ice and rock to him;" and ice and rock you will accordingly become.'	27/276	being an object of men	b. 2)
27.	'Yet I could not live alone; so I tried the companionship of mistresses. The first I chose was CeJine Varens - another of those steps which make a man spurn himself when he recalls them. You already know what she was, and how my liaison with her terminated. She had two successors : an Italian, Giacinta, and a German, Clara; both considered singularly handsome. What was their beauty to me in a few weeks? Giacinta was unprincipled and violent: I tired of her in three months. Clara was honest and quiet; but heavy, mindless, and unimpressible: not one whit to	27/287	being an object of men	b. 2)

	my taste. I was glad to give her a sufficient sum to set her up in a good line of business, and so get decently rid of her. But, Jane, I see by your face you are not forming a very favourable opinion of me just now. You think me an unfeeling, loose-principled rake: don't you?"			
28.	A fine spring shone round me, which I could not enjoy. Summer approached; Diana tried to cheer me: she said I looked ill, and wished to accompany me to the seaside. This St John opposed; he said I did not want dissipation, I wanted employment; my present life was too purposeless, I required an aim; and, I suppose, by way of supplying deficiencies, he prolonged still further my lessons in Hindustani, and grew more urgent in requiring their accomplishment: and I, like a fool, never thought of resisting him I could not resist him.	34/366	being an object of men	b. 2)
29.	'God and nature intended you for a missionary's wife. It is not personal, but mental endowments they have given you: you are formed for labour, not for love. A missionary's wife you must - shall be. You shall be mine: I claim you - not for my pleasure, but for my Sovereign's service.'	34/369	being an object of men	b. 2)
30	'It is what I want,' he said, speaking to himself; 'it is just what I want. And there are obstacles in the way: they must be hewn down. Jane, you would not repent marrying me - be certain of that; we must be married. I repeat it: there is no other way; and undoubtedly enough of love would follow upon marriage to render the union right even in your eyes.'	34/374	being an object of men	b. 2)
31.	'A part of me you must become,' he answered steadily: 'otherwise the whole bargain is void. How can I, a man not yet thirty, take out with me to India a girl of nineteen, unless she be married to me? How can we be for ever together - sometimes in solitudes, sometimes amidst savage tribes - and unwed?'	34/374	being an object of men	b. 2)
32.	'Poor Mr Edward ! 'he ejaculated, 'I little thought ever to have seen it! Some say it	36/393	being an object of men	b. 2)

	was a just judgement on him for keeping his first marriage secret, and wanting to take another wife while he had one living: but I pity him, for my part.'			
33.	Dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.	1/13	receiving bad treatments	b. 3)
34.	'You have no business to take our books; you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they are mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.'	1/16	receiving bad treatments	b. 3)
35.	'And you ought not to think yourself on an equality with the Misses Reed and Master Reed, because Missis kindly allows you to be brought up with them. They will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them.'	2/18	receiving bad treatments	b. 3)
36.	I was a discord in Gateshead Hall: I was like nobody there; I had nothing in harmony with Mrs Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathise with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgement.	2/21	receiving bad treatments	b. 3)
37.	'It is not my house, sir; and Abbot says I have less right to be here than a servant.'	3/28	receiving bad treatments	b. 3)
38.	The said Eliza, John, and Georgiana were now clustered round their mama in the	1/13	receiving bad treatments	b. 3)

	drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, 'She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner - something lighter, franker, more natural, as it were - she really must exclude me from privileges intended only for contented, happy, little children.'			
39.	'Where the dickens is she!' he continued. 'Lizzy! Georgy! (calling to his sisters) Joan is not here: tell mama she is run out into the rain - bad anima!!'	1/15	receiving bad treatments	b. 3)
40.	'Say, "What do you want, Master Reed?"', was the answer. 'I want you to come here;' and seating himself in an armchair, he intimated by a gesture that I was to approach and stand before him.	1/15	receiving bad treatments	b. 3)
41.	John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh on my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions; the servants did not like to offend their young master by taking my part against him, and Mrs Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back.	1/15	receiving bad treatments	b. 3)
42.	Habitually obedient to John, I came up to his chair: he spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots: I knew he	1/16	receiving bad treatments	b. 3)

	would soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he read that notion in my face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and on regaining my equilibrium retired back a step or two from his chair.			
43.	'That is for your impudence in answering mama awhile since,' said he, 'and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!' Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.	1/16	receiving bad treatments	b. 3)
44.	I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.	1/16	receiving bad treatments	b. 3)
45.	He ran headlong at me: I felt him grasp my hair and my shoulder: he had closed with a desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort. I don't very well know what I did with my hands, but he called me 'Rat! Rat!' and bellowed out aloud.	1/17	receiving bad treatments	b. 3)
46.	Then Mrs Reed subjoined - 'Take her away to the red room, and lock her in there.' Four hands were immediately laid upon me, and I was borne upstairs.	1/17	receiving bad treatments	b. 3)
47.	'For shame! for shame!' cried the lady's maid. 'What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress's son! Your young master.'	2/17	receiving bad treatments	b. 3)

	<p>'Master! How is he my master? Am I a servant?'</p> <p>'No; you are less than a servant, for you do nothing for your keep. There, sit down, and think over your wickedness.'</p>			
48.	<p>All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. Why was I always suffering, always browbeaten, always accused, for ever condemned? Why could I never please? Why was it useless to try to win anyone's favour?</p>	2/20	receiving bad treatments	b. 3)
49.	<p>I dared commit no fault: I strove to fulfil every duty; and I was termed naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to night.</p> <p>My head still ached and bled with the blow and fall I had received: no one had reproved John for want only striking me; and because I had turned against him to avert farther irrational violence, I was loaded with general opprobrium.</p> <p>'Unjust! - unjust!' said my reason, forced by the agonising stimulus into precocious though transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression - as running away, or, if that could not be effected, never eating or drinking more, and letting myself die.</p>	2/20	receiving bad treatments	b. 3)
50.	<p>'What made you ill yesterday?'</p> <p>'The fall did not make you ill; what did, then?' pursued Mr Lloyd when Bessie was gone.</p> <p>'I was shut up in a room where there is a ghost till after dark.'</p> <p>I saw Mr Lloyd smile and frown at the same time: 'Ghost! What, you are a baby after all! You are afraid of ghosts?'</p> <p>'Of Mr Reed's ghost I am: he died in that room, and was laid out there. Neither Bessie nor anyone else will go into it at night, if they can help it; and it was cruel to shut me up alone without a candle - so cruel that I</p>	3/27	receiving bad treatments	b. 3)

	think I shall never forget it.'			
51.	Again I paused; then bunglingly enounced—"But John Reed knocked me down, and my aunt shut me up in the red-room."	3/28	receiving bad treatments	b. 3)
52.	"Don't talk to me about her, John: I told you not to go near her; she is not worthy of notice; I do not choose that either you or your sisters should associate with her." Here, leaning over the banister, I cried out suddenly, and without at all deliberating on my words—"They are not fit to associate with me." Mrs. Reed was rather a stout woman; but, on hearing this strange and audacious declaration, she ran nimbly up the stair, swept me like a whirlwind into the nursery, and crushing me down on the edge of my crib, dared me in an emphatic voice to rise from that place, or utter one syllable during the remainder of the day.	4/31	receiving bad treatments	b. 3)
53.	Mrs. Reed soon rallied her spirits: she shook me most soundly, she boxed both my ears, and then left me without a word. Bessie supplied the hiatus by a homily of an hour's length, in which she proved beyond a doubt that I was the most wicked and abandoned child ever reared under a roof. I half believed her; for I felt indeed only bad feelings surging in my breast.	4/31	receiving bad treatments	b. 3)
54.	'Mr Brocklehurst, I believe I intimated in the letter which I wrote to you three weeks ago, that this little girl has not quite the character and disposition I could wish: should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and, above all, to guard against her worst fault, a tendency to deceit. I mention this in your hearing, Jane, that you may not attempt to impose on Mr Brocklehurst.'	4/37	receiving bad treatments	b. 3)
55.	Well might I dread, well might I dislike Mrs Reed; for it was her nature to wound me cruelly; never was I happy in her presence; however carefully I obeyed, however strenuously I strove to please her, my efforts were still repulsed and repaid by such	4/37	receiving bad treatments	b. 3)

	sentences as the above. Now, uttered before a stranger, the accusation cut me to the heart; I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path;			
56.	'Go out of the room; return to the nursery,' was her mandate. My look or something else must have struck her as offensive, for she spoke with extreme though suppressed irritation. I got up, I went to the door; I came back again; I walked to the window, across the room, then close up to her.	4/39	receiving bad treatments	b. 3)
57.	I had got in hand a nauseous mess; burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it. The spoons were moved slowly: I saw each girl taste her food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was over, and none had breakfasted.	5/48	receiving bad treatments	b. 3)
58.	but within these limits we had to pass an hour every day in the open air. Our clothing was insufficient to protect us from the severe cold: we had no boots, the snow got into our shoes and melted there: our ungloved hands became numbed and covered with chilblains, as were our feet: I remember well the distracting irritation I endured from this cause every evening, when my feet inflamed; and the torture of thrusting the swelled, raw, and stiff toes into my shoes in the morning. Then the scanty supply of food was distressing: with the keen appetites of growing children, we had scarcely sufficient to keep alive a delicate invalid. From this deficiency of nourishment resulted an abuse, which pressed hardly on the younger pupils: whenever the famished great girls had an opportunity, they would coax or menace the little ones out of their portion. Many a time I have shared between two claimants the precious morsel of brown bread distributed	7/60	receiving bad treatments	b. 3)

	at teatime; and after relinquishing to a third half the contents of my mug of coffee, I have swallowed the remainder with an accompaniment of secret tears, forced from me by the exigency of hunger.			
59.	'And.) ma'am,' he continued, 'the laundress tells me some of the girls have two clean tuckers in the week: it is too much; the rules limit them to one.'	7/63	receiving bad treatments	b. 3)
60.	'You see she is yet young; you observe she possesses the ordinary form of childhood; God has graciously given her the shape that He has given to all of us; no signal deformity points her out as a marked character. Who would think that the Evil One had already found a servant and agent in her? Yet such, I grieve to say, is the case.'	7/66	receiving bad treatments	b. 3)
61.	Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul: if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut - this girl is - a liar!	7/66	receiving bad treatments	b. 3)
62.	'This I learned from her benefactress; from the pious and charitable lady who adopted her in her orphan state, reared her as her own daughter, and whose kindness, whose generosity the unhappy girl repaid by an ingratitude so bad, so dreadful, that at last her excellent patroness was obliged to separate her from her own young ones, fearful lest her vicious example should contaminate their purity: she has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Bethesda; and, teachers, superintendent, I beg of you not to allow the waters to stagnate round her.'	7/67	receiving bad treatments	b. 3)
63.	'Let her stand half an hour longer on that stool, and let no one speak to her during the remainder of the day.'	7/67	receiving bad treatments	b. 3)
64.	'Helen, why do you stay with a girl whom	8/68	receiving bad	b. 3)

	everybody believes to be a liar?'		treatments	
65.	Semi-starvation and neglected colds had predisposed most of the pupils to receive infection : forty-five out of the eighty girls lay ill at one time. ... Many, already smitten, went home only to die: some died at the school, and were buried quietly and quickly, the nature of the malady forbidding delay.	9/75	receiving bad treatments	b. 3)
66.	While disease had thus become an inhabitant of Lowood, and death its frequent visitor; while there was gloom and fear within its walls; while its rooms and passages steamed with hospital smells, the drug and the pastille striving vainly to overcome the effluvia of mortality, that bright May shone unclouded over the bold hills and beautiful woodland out of doors.	9/76	receiving bad treatments	b. 3)
67.	Miss Eyre has been an invaluable companion to me, and a kind and careful teacher to Adele.' 'Don't trouble yourself to give her a character,' returned Mr Rochester: 'eulogiums will not bias me; I shall judge for myself. She began by felling my horse.'	13/118	receiving bad treatments	b. 3)
68.	'I disliked Mr Brocklehurst; and I was not alone in the feeling. He is a harsh man; at once pompous and meddling; he cut off our hair; and for economy's sake bought us bad needles and thread, with which we could hardly sew.'	13/118	receiving bad treatments	b. 3)
69.	'He starved us when he had the sole superintendence of the provision department, before the committee was appointed; and he bored us with long lectures once a week, and with evening readings from books of his own inditing, about sudden deaths and judgements, which made us afraid to go to bed.'	13/118	receiving bad treatments	b. 3)
70.	'No, you men never do consider economy and common sense. You should hear mama on the chapter of governesses: Mary and I have had, I should think, a dozen at least in our day; half of them detestable and the rest ridiculous, and all incubi - were they not, mama?'	17/165	receiving bad treatments	b. 3)
71.	' My dearest, don't mention governesses; the word makes me nervous. I have suffered a	17/165	receiving bad treatments	b. 3)

	martyrdom from their incompetency and caprice. I thank Heaven I have now done with them! '			
72.	'Tant pis ! ' said her ladyship, 'I hope it may do her good ! ' Then, in a lower tone, but still loud enough for me to hear, 'I noticed her; I am a judge of physiognomy, and in hers I see all the faults of her class.'	17/165	receiving bad treatments	b. 3)
73.	' Oh, don't refer him to me, mama ! I have just one word to say of the whole tribe; they are a nuisance. Not that I ever suffered much from them; I took care to turn the tables. What tricks Theodore and I used to play on our Miss Wilsons, and Mrs Greys, and Madame Jouberts ! Mary was always too sleepy to join in a plot with spirit. The best fun was with Madame Joubert: Miss Wilson was a poor sickly thing, lachrymose and low-spirited, not worth the trouble of vanquishing, in short; and Mrs Grey was coarse and insensible; no blow took effect on her. But poor Madame Joubert! I see her yet in her raging passions, when we had driven her to extremities - spilt our tea, crumbled our bread and butter, tossed our books up to the ceiling, and played a charivari with the ruler and desk, the fender and fire-irons. Theodore, do you remember those merry days?'	17/166	receiving bad treatments	b. 3)
74.	' Certainly, my best. And I was quite right: depend on that: there are a thousand reasons why liaisons between governesses and tutors should never be tolerated a moment in any well-regulated house; firstly - ' ' Oh, gracious, mama ! Spare us the enumeration! Au reste, we all know them: danger of bad example to innocence of childhood; distractions and consequent neglect of duty on the part of the attached – mutual alliance and reliance; confidence thence resulting - insolence accompanying - mutiny and general blowup. Am I right, Baroness Ingram, of Ingram Park?'	17/166	receiving bad treatments	b. 3)
75.	'Mr Reed was my uncle - my mother's brother.' 'The deuce he was! You never told me that	21/207	receiving bad treatments	b. 3)

	<p>before: you always said you had no relations.'</p> <p>'None that would own me, sir. Mr Reed is dead, and his wife cast me off.'</p> <p>'Why?'</p> <p>'Because I was poor, and burdensome, and she disliked me.'</p>			
76.	<p>'I tell you I could not forget it; and I took my revenge: for you to be adopted by your uncle, and placed in a state of ease and comfort, was what I could not endure. I wrote to him; I said I was sorry for his disappointment, but Jane Eyre was dead: she had died of typhus fever at Lowood. Now act as you please: write and contradict my assertion - expose my falsehood as soon as you like. You were born, I think, to be my torment : my last hour is racked by the recollection of a deed which, but for you, I should never have been tempted to commit.'</p>	21/222	receiving bad treatments	b. 3)

B. The Classification of Woman's Responses to the Oppressions

No.	Data / Quotations	Chapter/ Page	Category	Code
1.	Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into un hoped-for liberty. Not without cause was this sentiment: Mrs Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry.	4/40	being an independent woman	1
2.	My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and excitements, awaited those who had courage to go forth into its expanse, to seek real knowledge of life amidst its perils.	10/83	being an independent woman	1
3.	I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty i uttered a prayer; it seemed scattered on the wind then faintly blowing.	10/83	being an independent woman	1
4.	Next day new steps were to be taken; my plans could no longer be confined to my own breast; I must impart them in order to achieve their success.	10/87	being an independent woman	1
5.	'Then you have some secret hope to buoy you up and please you with whispers of the future?' 'Not I. The utmost I hope is, to save money enough out of my earnings to set up a school someday in a little house rented by myself.'	19/184	being an independent woman	1
6.	'I see no enemy to a fortunate issue but in the brow; and that brow professes to say - "I can live alone, if self-respect and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure born with	19/187	being an independent woman	1

	me, which can keep me alive if all extraneous delights should be withheld, or offered only at a price I cannot afford to give." The forehead declares, "Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sorts of vain things: but judgement shall still have the last word in every argument, and the casting vote in every decision. Strong wind, earthquake-shock, and fire may pass by: but I shall follow the guiding of that still small voice which interprets the dictates of conscience."			
7.	Glad was I to get him out of the silk warehouse, and then out of a jeweller's shop: the more he bought me, the more my cheek burned with a sense of annoyance and degradation. ... I never can bear being dressed like a doll by Mr Rochester, or sitting like a second Danae with the golden shower falling daily round me.	24/248	being an independent woman	1
8.	'I only want an easy mind, sir; not crushed by crowded obligations. Do you remember what you said of Celine Varens? - of the diamonds, the cashmeres you gave her? I will not be your English CeJine Varens. I shall continue to act as Adele's governess; by that I shall earn my board and lodging, and thirty pounds a year besides. I'll furnish my own wardrobe out of that money, and you shall give me nothing but - '	24/249	being an independent woman	1
9.	'I left Lowood nearly a year since to become a private governess. I obtained a good situation, and was happy.	29/319	being an independent woman	1
10.	'I do: I have already said so. Show me how to work, or how to seek work: that is all I now ask; then let me go, if it be but to the meanest cottage	29/320	being an independent woman	1
11.	Meantime, let me ask myself one question – Which is better? - To have surrendered to temptation; listened to passion; made no painful effort – no struggle - but to have sunk down in the silken snare; fallen asleep on the	31/330	being an independent woman	1

	<p>flowers covering it; wakened in a southern clime, amongst the luxuries of a pleasure villa: to have been now living in France, Mr Rochester's mistress; delirious with his love half my time -- for he would - oh, yes, he would have loved me well for a while. He did love me - no one will ever love me so again. I shall never more know the sweet homage given to beauty, youth, and grace - for never to anyone else shall I seem to possess these charms. He was fond and proud of me - it is what no man besides will ever be. - But where am I wandering, and what am I saying, and above all, feeling? Whether is it better, I ask, to be a slave in a fool's paradise at Marseilles - fevered with delusive bliss one hour - suffocating with the bitterest tears of remorse and shame the next - or to be a village-schoolmistress, free and honest, in a breezy mountain nook in the healthy heart of England? Yes; I feel now that I was right when I adhered to principle and law, and scorned and crushed the insane promptings of a frenzied moment. God directed me to a correct choice: I thank His providence for the guidance!</p>			
12.	<p>I am not absolutely such a fool and sensualist as to regret the absence of a carpet, a sofa, and silver plate; besides, five weeks ago I had nothing - I was an outcast, a beggar, a vagrant; now I have acquaintance, a home, a business. I wonder at the goodness of God; the generosity of my friends; the bounty of my lot. I do not repine.'</p>	31/331	being an independent woman	1
13.	<p>'Merely to tell you that your uncle, Mr Eyre of Madeira, is dead; that he has left you all his property, and that you are now rich - merely that - nothing more.'</p> <p>'I! - rich?'</p> <p>'Yes, you, rich - quite an heiress.'</p>	33/350	being an independent woman	1
14.	<p>'You unbend your forehead at last,' said Mr Rivers.</p> <p>'I thought Medusa had looked at you, and that you were turning to stone. Perhaps now you will ask how much you are worth?'</p> <p>'How much am I worth?'</p>	33/351	being an independent woman	1

	'Oh, a trifle! Nothing of course to speak of- twenty thousand pounds, I think they say - but what is that?'			
15.	'But, Jane, your aspirations after family ties and domestic happiness may be realised otherwise than by the means you contemplate: you may marry.' 'Nonsense, again! Marry! I don't want to marry, and never shall marry.' 'That is saying too much: such hazardous affirmations are a proof of the excitement under which you labour.' 'It is not saying too much: I know what I feel, and how averse are my inclinations to the bare thought of marriage. No one would take me for love; and I will not be regarded in the light of a mere money speculation. And I do not want a stranger - unsympathising, alien, different from me; I want my kindred: those with whom I have full fellow-feeling.'	33/356	being an independent woman	1
16.	'Jane is not such a weakling as you would make her,' he would say: 'she can bear a mountain blast, or a shower, or a few flakes of snow, as well as any of us. Her constitution is both sound and elastic – better calculated to endure variations of climate than many more robust.'	34/363	being an independent woman	1
17.	'No, sir! I am an independent woman now.' 'Independent! What do you mean, Jane?' 'My uncle in Madeira is dead, and he left me five thousand pounds.' ... 'I told you I am independent, sir, as well as rich: I am my own mistress.'	37/398	being an independent woman	1
18.	'Which are none, sir, to me. I love you better now, when I can really be useful to you, than I did in your state of proud independence, when you disdained every part but that of the giver and protector.'	37/408	being an independent woman	1
19.	I have served here eight years; now all I want is to serve elsewhere. Can I not get so much of my own will? Is not the thing feasible? Yes - yes - the end is not so difficult; if I had only a brain active enough to ferret out the means of attaining it.'	10/84	being a teacher to show her capability in conducting a career	2

20.	Various duties awaited me on my arrival: I had to sit with the girls during their hour of study; then it was my turn to read prayers; to see them to bed: afterwards I supped with the other teachers.	10/86	being a teacher to show her capability in conducting a career	2
21.	'Good-morning, Miss Adela,' said Mrs Fairfax. 'Come and speak to the lady who is to teach you, and to make you a clever woman someday.' She approached.	11/98	being a teacher to show her capability in conducting a career	2
22.	I found my pupil sufficiently docile, though disinclined to apply: she had not been used to regular occupation of any kind. I felt it would be injudicious to confine her too much at first; so, when I had talked to her a great deal, and got her to learn a little, and when the morning had advanced to noon, I allowed her to return to her nurse. I then proposed to occupy myself till dinner-time in drawing some little sketches for her use.	11/100	being a teacher to show her capability in conducting a career	2
23.	The promise of a smooth career, which my first calm introduction to Thornfield Hall seemed to pledge, was not belied on a longer acquaintance with the place and its inmates. Mrs Fairfax turned out to be what she appeared, a placid-tempered, kind-natured woman, of competent education and average intelligence . My pupil was a lively child, who had been spoilt and indulged, and therefore was sometimes wayward; but as she was committed entirely to my care, and no injudicious interference from any quarter ever thwarted my plans for her improvement, she soon forgot her little freaks, and became obedient and teachable . She had no great talents, no marked traits of character, no peculiar development of feeling or taste which raised her one inch above the ordinary level of childhood; but neither had she any deficiency or vice which sunk her below it. She made reasonable progress, entertained for me a vivacious, though perhaps not very profound, affection; and by her simplicity, gay prattle, and efforts to please, inspired me, in return, with a degree of attachment sufficient to make us both content in each	12/104	being a teacher to show her capability in conducting a career	2

	other's society.			
24.	Adele and I had now to vacate the library: it would be in daily requisition as a reception-room for callers. A fire was lit in an apartment upstairs, and there I carried our books, and arranged it for the future schoolroom .	13/113	being a teacher to show her capability in conducting a career	2
26.	Adele was not easy to teach that day; she could not apply: she kept running to the door and looking over the banisters to see if she could get a glimpse of Mr Rochester; then she coined pretexts to go downstairs, in order, as I shrewdly suspected, to visit the library, where I knew she was not wanted; then, when I got a little angry, and made her sit still, she continued to talk incessantly of her	13/114	being a teacher to show her capability in conducting a career	2
27.	I and my pupil dined as usual in Mrs Fairfax's parlour; the afternoon was wild and snowy, and we passed it in the schoolroom. At dark I allowed Adele to put away books and work, and to run downstairs;	13/114	being a teacher to show her capability in conducting a career	2
28.	' Yes,' said the good lady, who now knew what ground we were upon, ' and I am daily thankful for the choice Providence led me to make . Miss Eyre has been an invaluable companion to me, and a kind and careful teacher to Adele.'	13/117	being a teacher to show her capability in conducting a career	2
29.	This morning, the village school opened. I had twenty scholars. But three of the number can read: none write or cipher. Several knit, and a few sew a little. They speak with the broadest accent of the district.	31/329	being a teacher to show her capability in conducting a career	2
30	Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellowcreatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more	12/106	refusing to be an object of men	3

	than custom has pronounced necessary for their sex.			
31.	'Sir, I was too plain; I beg your pardon. I ought to have replied that it was not easy to give an impromptu answer to a question about appearances; that tastes mostly differ; and that beauty is of little consequence, or something of that sort.'	14/125	refusing to be an object of men	3
32.	Accordingly I sat and said nothing: 'If he expects me to talk for the mere sake of talking and showing off, he will find he has addressed himself to the wrong person,' I thought. 'You are dumb, Miss Eyre .' I was dumb still. He bent his head a little towards me, and with a single hasty glance seemed to dive into my eyes.	14/127	refusing to be an object of men	3
33.	' <i>You</i> ,' I said, 'a favourite with Mr Rochester? <i>You</i> gifted with the power of pleasing him? <i>You</i> of importance to him in any way? Go! your folly sickens me. And you have derived pleasure from occasional tokens of preference - equivocal tokens shown by a gentleman of family and a man of the world to a dependant and a novice. How dared you? Poor stupid dupe ! - Could not even self-interest make you wiser? <i>You</i> repeated to yourself this morning the brief scene of last night? - Cover your face and be ashamed ! He said something in praise of your eyes, did he? Blind puppy! Open their bleared lids and look on your own accursed senselessness ! It does good to no woman to be flattered by her superior, who cannot possibly intend to marry her; and it is madness in all women to let a secret love kindle within them, which, if unreturned and unknown, must devour the life that feeds it; and, if discovered and responded to, must lead, ignisfatuus- like, into miry wilds whence there is no extrication.	16/151	refusing to be an object of men	3
34.	'Listen, then, Jane Eyre, to your sentence: tomorrow, place the glass before you, and draw in chalk your own picture, faithfully, without softening one defect; omit no harsh line, smooth away no displeasing irregularity; write under it, "Portrait of a Governess, disconnected, poor, and plain."	16/151	refusing to be an object of men	3

35.	...so don't make him the object of your fine feelings, your raptures, agonies, and so forth. He is not of your order: keep to your caste, and be too self-respecting to lavish the love of the whole heart, soul, and strength, where such a gift is not wanted and would be despised.'	17/153	refusing to be an object of men	3
36.	'Nothing - nothing, sir. I am not depressed.' 'But I affirm that you are: so much depressed that a few more words would bring tears to your eyes - indeed, they are there now, shining and swimming; and a bead has slipped from the lash and fallen on to the flag. If I had time, and was not in mortal dread of some prating prig of a servant passing, I would know what all this means. Well, tonight I excuse you; but understand that so long as my visitors stay, I expect you to appear in the drawing-room every evening; it is my wish; don't neglect it. Now go, and send Sophie for Adele. Good-night, my - ' He stopped, bit his lip, and abruptly left me.	17/169	refusing to be an object of men	3
37.	'I tell you I must go! 'I retorted, roused to something like passion. 'Do you think I can stay to become nothing to you? Do you think I am an automaton? – a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! - I have as much soul as you - and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you . I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh - it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal - as we are ! '	23/234	refusing to be an object of men	3
38.	'As we are!' repeated Mr Rochester - 'so,' he added, enclosing me in his arms, gathering me to his breast, pressing his lips on my lips: 'so, Jane!' 'Yes, so, sir,' I rejoined: ' and yet not so ; for	23/235	refusing to be an object of men	3

	you are a married man - or as good as a married man, and wed to one inferior to you - to one with whom you have no sympathy - whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore I am better than you - let me go!			
39.	<p>'Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation.'</p> <p>'I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you.'</p> <p>Another effort set me at liberty, and I stood erect before him.</p> <p>'And your will shall decide your destiny,' he said: 'I offer you my hand, my heart, and a share of all my possessions.'</p> <p>'You play a farce, which I merely laugh at.'</p> <p>'I ask you to pass through life at my side - to be my second self, and best earthly companion.'</p> <p>'For that fate you have already made your choice, and must abide by it.'</p> <p>'Jane, be still a few moments: you are overexcited: I will be still too.'</p>	23/235	refusing to be an object of men	3
40.	'That I am not Edward Rochester's bride is the least part of my woe,' I alleged: 'that I have wakened out of most glorious dreams, and found them all void and vain, is a horror I could bear and master; but that I must leave him decidedly, instantly, entirely, is intolerable. I cannot do it.'	27/274	refusing to be an object of men	3
41.	<p>He stooped towards me as if to kiss me; but I remembered caresses were now forbidden. I turned my face away and put his aside.</p> <p>'What! - How is this?' he exclaimed hastily.</p> <p>'Oh, I know! you won't kiss the husband of Bertha Mason? You consider my arms filled and my embraces appropriated?'</p> <p>'At any rate, there is neither room nor claim for me, sir.'</p> <p>'Why, Jane? I will spare you the trouble of much talking; I will answer for you - Because I have a wife already, you would reply. - I</p>	27/276	refusing to be an object of men	3

	guess rightly?' 'Yes.'			
42.	'Not in your sense of the word, but in mine you are scheming to destroy me. You have as good as said that I am a married man - as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me: to live under this roof only as Adele's governess; if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say .- "That man had nearly made me his mistress: I must be ice and rock to him;" and ice and rock you will accordingly become.' I cleared and steadied my voice to reply: 'All is changed about me, sir; I must change too - there is no doubt of that; and to avoid fluctuations of feeling, and continual combats with recollections and associations, there is only one way - Adele must have a new governess, sir.'	27/276	refusing to be an object of men	3
43.	'Mr Rochester, I must leave you.' ... 'I must leave Adele and Thornfield. I must part with you for my whole life: I must begin a new existence among strange faces and strange scenes.'	27/280	refusing to be an object of men	3
44.	'Sir, your wife is living: that is a fact acknowledged this morning by yourself. If I lived with you as you desire, I should then be your mistress: to say otherwise is sophistical is false.'	27/280	refusing to be an object of men	3
45.	'I don't like you so well as I have done sometimes, indeed, sir. Did it not seem to you in the least wrong to live in that way, first with one mistress and then another? You talk of it as a mere matter of course.'	27/287	refusing to be an object of men	3
46.	'Jane, you understand what I want of you? Just this promise - "I will be yours, Mr Rochester." , ' Mr Rochester, I will not be yours.'	27/291	refusing to be an object of men	3
47.	I believe I must say, Yes - and yet I shudder. Alas! If! join St John, I abandon half myself: if I go to India, I go to premature death. And how will the interval between leaving England for India, and India for the grave, be	34/371	refusing to be an object of men	3

	<p>filled?</p> <p>...</p> <p>It is - that he asks me to be his wife, and has no more of a husband's heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge.</p> <p>...</p> <p>No: such a martyrdom would be monstrous. I will never undergo it. As his sister, I might accompany him - not as his wife: I will tell him so.'</p>			
48.	'Seek one elsewhere than in me, St John: seek one fitted to you.'	34/372	refusing to be an object of men	3
49.	<p>'St John!' I exclaimed, when I had got so far in my meditation.</p> <p>'Well?' he answered icily.</p> <p>'I repeat I freely consent to go with you as your fellow-missionary, but not as your wife; I cannot marry you and become part of you.'</p>	34/374	refusing to be an object of men	3
50.	'I scorn your idea of love,' I could not help saying, as I rose up and stood before him, leaning my back against the rock. 'I scorn the counterfeit sentiment you offer: yes, St John, and I scorn you when you offer it.'	34/374	refusing to be an object of men	3
51.	<p>To me, he was in reality become no longer flesh, but marble; his eye was a cold, bright, blue gem; his tongue a speaking instrument – nothing more.</p> <p>...</p> <p>I felt how - if I were his wife, this good man, pure as the deep sunless source, could soon kill me, without drawing from my veins a single drop of blood, or receiving on his own crystal conscience the faintest stain of crime. Especially I felt this when I made any attempt to propitiate him. No truth met my ruth. He experienced no suffering from estrangement - no yearning after reconciliation; and though, more than once, my fast falling tears blistered the page over which we both bent, they produced no more effect on him than if his heart had been really a matter of stone or metal.</p>	35/376	refusing to be an object of men	3
52.	<p>'No, St John, I will not marry you. I adhere to my resolution.'</p> <p>The avalanche had shaken and slid a little</p>	35/378	refusing to be an object of men	3

	forward, but it did not yet crash down . ' Once more, why this refusal?' he asked. ' Formerly,' I answered, 'because you did not love me; now, I reply, because you almost hate me. If I were to marry you, you would kill me. You are killing me now.'			
53.	I say again, I will be your curate, if you like, but never your wife.'	35/379	refusing to be an object of men	3
54.	'He does - he has asked me to be his wife .' Diana clapped her hands. 'That is just what we hoped and thought! And you will marry him, Jane, won't you? And then he will stay in England.' 'Far from that, Diana; his sole idea in proposing to me is to procure a fitting fellow-labourer in his Indian toils.' 'What! He wishes you to go to India?' 'Yes.' 'Madness! ' she exclaimed. 'You would not live three months there, I am certain. You never shall go : you have not consented, have you, Jane?' 'I have refused to marry him - '	35/380	refusing to be an object of men	3
55.	'You should hear himself on the subject. He has again and again explained that it is not himself, but his office he wishes to mate . He has told me I am formed for labour - not for love : which is true, no doubt. But, in my opinion, if I am not formed for love, it follows that I am not formed for marriage. Would it not be strange, Die, to be chained for life to a man who regarded one but as a useful tool?'	35/381	refusing to be an object of men	3
56.	'He is not my husband, nor ever will be. He does not love me: I do not love him. He loves (as he can love, and that is not as you love) a beautiful young lady called Rosamond. He wanted to marry me only because he thought I should make a suitable missionary's wife, which she would not have done . He is good and great, but severe; and, for me, cold as an iceberg. He is not like you, sir: I am not happy at his side, nor near him, nor with him. He has no indulgence for me - no fondness. He sees nothing attractive in me; not even youth - only a few useful mental points - Then I must leave you, sir, to go to him?'	37/406	refusing to be an object of men	3

57.	Reader, I married him. A quiet wedding we had: he and I, the parson and clerk, were alone present. When we got back from church, I went into the kitchen of the manor-house, where Mary was cooking the dinner and John cleaning the knives, and I said - 'Mary, I have been married to Mr Rochester this morning.'	38/411	refusing to be an object of men	3
58.	'Wicked and cruel boy!' I said. 'You are like a murderer - you are like a slave-driver -- you are like the Roman emperors!'	1/16	struggling to survive by showing her resistance	4
59.	Speak I must: I had been trodden on severely, and must turn: but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence - 'I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'	4/39	struggling to survive by showing her resistance	4
60.	'Nothing, indeed,' thought I, as I struggled to repress a sob, and hastily wiped away some tears, the impotent evidences of my anguish.	4/37	struggling to survive by showing her resistance	4
61.	'I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'	4/39	struggling to survive by showing her resistance	4
62.	'I am glad you are no relation of mine: I will never call you aunt again so long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.'	4/39	struggling to survive by showing her resistance	4
63.	'How dare you affirm that, Jane Eyre?' 'How dare I, Mrs Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back - roughly and violently thrust me back - into the red room, and locked me up there, to	4/40	struggling to survive by showing her resistance	4

	my dying day; though I was in agony; though I cried out, while suffocating with distress, "Have mercy! Have mercy, Aunt Reed!" And that punishment you made me suffer because your wicked boy struck me - knocked me down for nothing. I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. Ycu are deceitful!"			
64.	Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into un hoped-for liberty. Not without cause was this sentiment: Mrs Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry.	4/40	struggling to survive by showing her resistance	4
65.	'Jane, you are under a mistake: what is the matter with you? Why do you remble so violently? Would you like to drink some water?' 'No, Mrs Reed.' 'Is there anything else you wish for, Jane? I assure you, I desire to be your friend.' 'Not you. You told Mr Brocklehurst I had a bad character, a deceitful disposition; and I'll let everybody at Lowood know what you are, and what you have done.' 'Jane, you don't understand these things: children must be corrected for their faults.' 'Deceit is not my fault!' I cried out in a savage, high voice. ' But you are passionate, Jane, that you must allow: and now return to the nursery - there's a dear - and lie down a little.' 'I am not your dear; I cannot lie down: send me to school soon, Mrs Reed, for I hate to live here.'	4/40	struggling to survive by showing her resistance	4
66.	I was left there alone - winner of the field. It was the hardest battle I had fought, and the first victory I had gained: I stood awhile on the rug, where Mr Brocklehurst had stood, and I enjoyed my conqueror's solitude. First, I	4/40	struggling to survive by showing her resistance	4

	<p>smiled to myself and felt elate; but this fierce pleasure subsided in me as fast as did the accelerated throb of my pulses. A child cannot quarrel with its elders, as I had done; cannot give its furious feelings uncontrolled play, as I had given mine, without experiencing afterwards the pang of remorse and the chill of reaction. A ridge of lighted heath, alive, glancing, devouring, would have been a meet emblem of my mind when I accused and menaced Mrs Reed: the same ridge, black and blasted after the flames are dead, would have represented as meetly my subsequent condition, when half an hour's silence and reflection had shown me the madness of my conduct, and the dreariness of my hated and hating position.</p>			
67.	<p>As we passed Mrs Reed's bedroom, she said, 'Will you go in and bid Missis goodbye?' 'No, Bessie: she came to my crib last night when you were gone down to supper, and said I need not disturb her in the morning, or my cousins either; and she told me to remember that she had always been my best friend, and to speak of her and be grateful to her accordingly.'</p> <p>'What did you say, Miss?'</p> <p>'Nothing: I covered my face with the bedclothes, and turned from her to the wall.'</p> <p>'That was wrong, Miss Jane.'</p> <p>'It was quite right, Bessie. Your Missis has not been my friend: she has been my foe.'</p>	5/43	struggling to survive by showing her resistance	4
68.	<p>'But I feel this, Helen; I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved.'</p>	6/58	struggling to survive by showing her resistance	4
69.	<p>I shall surely be able to get on with her; I will do my best; it is a pity that doing one's best does not always answer. At Lowood, indeed, I took that resolution, kept it, and succeeded in pleasing; but with Mrs Reed, I remember my best was always spurned with scorn. I pray God Mrs Fairfax may not turn out a second</p>	11/92	struggling to survive by showing her resistance	4

	Mrs Reed; but if she does, I am not bound to stay with her! let the worst come to the worst, I can advertise again.			
70.	'Love me, then, or hate me, as you will,' I said at last, 'you have my full and free forgiveness: ask now for God's, and be at peace.'	21/222	struggling to survive by showing her resistance	4
71.	<p>This was true: and while he spoke my very conscience and reason turned traitors against me, and charged me with crime in resisting him . They spoke almost as loud as Feeling: and that clamoured wildly. 'Oh, comply!' it said. 'Think of his misery; think of his danger - look at his state when left alone; remember his headlong nature; consider the recklessness following on despair - soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for you? or who will be injured by what you do?'</p> <p>Still indomitable was the reply - 'I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad - as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth - so I have always believed; and if I cannot believe it now, it is because I am insane - quite insane: with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot.'</p>	27/292	struggling to survive by showing her resistance	4
72.	I sought the key of the side-door in the kitchen; I sought, too, a phial of oil and a feather; I oiled the key and the lock. I got some water, I got some bread: for perhaps I should have to walk far; and my strength,	27/295	struggling to survive by showing her resistance	4

	sorely shaken of late, must not break down . All this I did without one sound. I opened the door, passed out, shut it softly. Dim dawn glimmered in the yard . The great gates were closed and locked; but a wicket in one of them was only latched. Through that I departed, it, too, I shut; and now I was out of Thornfield.			
73.	I could go back and be his comforter - his pride; his redeemer from misery, perhaps from ruin. Oh, that fear of his self-abandonment - far worse than my abandonment - how it goaded me! It was a barbed arrowhead in my breast; it tore me when I tried to extract it; it sickened me when remembrance thrust it farther in. ... I was weeping wildly as I walked along my solitary way: fast, fast I went like one delirious. A weakness, beginning inwardly, extending to the limbs, seized me, and I fell: I lay on the ground some minutes, pressing my face to the wet turf. I had some fear – or hope - that here I should die: but I was soon up;	27/296	struggling to survive by showing her resistance	4
74.	I had one morsel of bread yet : the remnant of a roll I had bought in a town we passed through at noon with a stray penny my last coin. I saw ripe bilberries gleaming here and there, like jet beads in the heath: I gathered a handful and ate them with the bread. My hunger, sharp before, was, if not satisfied, appeased by this hermit's meal. I said my evening prayers at its conclusion, and then chose my couch.	28/298	struggling to survive by showing her resistance	4
75.	I felt it would be degrading to faint with hunger on the causeway of a hamlet. Had I nothing about me I could offer in exchange for one of these rolls? I considered. I had a small silk handkerchief tied round my throat; I had my gloves. I could hardly tell how men and women in extremities of destitution proceeded. I did not know whether either of these articles would be accepted: probably they would not; but I must try.	28/300	struggling to survive by showing her resistance	4
76..	I reflected. I was driven to the point now. I was brought face to face with Necessity. I stood in the position of one without a	28/300	struggling to survive by showing her resistance	4

	resource, without a friend, without a coin. I must do something. What? I must apply somewhere. Where? 'Did she know of any place in the neighbourhood where a servant was wanted?' 'Nay; she couldn't say.'			
77.	Once more I took off my handkerchief - once more I thought of the cakes of bread in the little shop. Oh, for but a crust! for but one mouthful to allay the pang of famine! Instinctively I turned my face again to the village; I found the shop again, and I went in; and though others were there besides the woman I ventured the request - 'Would she give me a roll for this handkerchief ?' She looked at me with evident suspicion: 'Nay, she never sold stuff i' that way.' Almost desperate, I asked for half a cake; she again refused. 'How could she tell where I had got the handkerchief?' she said. 'Would she take my gloves?' 'No! what could she do with them?'	28/302	struggling to survive by showing her resistance	4
78.	A little before dark I passed a farmhouse, at the open door of which the farmer was sitting, eating his supper of bread and cheese. I stopped and said - 'Will you give me a piece of bread? for I am very hungry.' He cast on me a glance of surprise; but without answering, he cut a thick slice from his loaf, and gave it to me. I imagine he did not think I was a beggar, but only an eccentric sort of lady, who had taken a fancy to his brown loaf. As soon as I was out of sight of his house, I sat down and ate it.	28/303	struggling to survive by showing her resistance	4
79.	I starved; but once did food pass my lips. At the door of a cottage I saw a little girl about to throw a mess of cold porridge into a pig trough. 'Will you give me that?' I asked. She stared at me. 'Mother!' she exclaimed, 'there is a woman wants me to give her these porridge.' 'Well, lass,' replied a voice within, 'give it her if she's a beggar. T'pig doesn't want it.' The girl emptied the stiffened mould into my hands and I devoured it ravenously.	28/303	struggling to survive by showing her resistance	4
80.	'My strength is quite failing me,' I said in a	28/303	struggling to	4

	soliloquy. 'I feel I cannot go much farther. Shall I be an outcast again this night? While the rain descends so, must I lay my head on the cold, drenched ground? I fear I cannot do otherwise: for who will receive me? But it will be very dreadful, with this feeling of hunger, faintness, chill, and this sense of desolation - this total prostration of hope. In all likelihood, though, I should die before morning. And why cannot I reconcile myself to the prospect of death? Why do I struggle to retain a valueless life? Because I know, or believe, Mr Rochester is living: and then, to die of want and cold is a fate to which nature cannot submit passively. Oh, Providence! sustain me a little longer! Aid! - direct me!'		survive by showing her resistance	
81.	'What do you want?' she enquired, in a voice of surprise, as she surveyed me by the light of the candle she held. 'May I speak to your mistresses?' I said. 'You had better tell me what you have to say to them. Where do you come from?' 'I am a stranger.' 'What is your business here at this hour?' 'I want a night's shelter in an outhouse or anywhere, and a morsel of bread to eat.' Distrust, the very feeling I dreaded, appeared in Hannah's face. 'I'll give you a piece of bread,' she said, after a pause; 'but we can't take in a vagrant to lodge. It isn't likely.' 'Do let me speak to your mistresses.' 'No, not I. What can they do for you? You should not be roving about now; it looks very ill.' 'But where shall I go if you drive me away? What shall I do?'	28/308	struggling to survive by showing her resistance	4
82.	'Yes; she would certainly have been found dead at the door in the morning had she been left out all night. I wonder what she has gone through?' 'Strange hardships, I imagine - poor, emaciated, pallid wanderer?'	29/311	struggling to survive by showing her resistance	4
83.	I slept two nights in the open air, and	29/319	struggling to	4

	wandered about two days without crossing a threshold: but twice in that space of time did I taste food; and it was when brought by hunger, exhaustion, and despair almost to the last gasp, that you, Mr Rivers, forbade me to perish of want at your door, and took me under the shelter of your roof.		survive by showing her resistance	
84.	'I will be a dressmaker; I will be a plainworkwoman; I will be a servant, a nurse-girl, if I can be no better,' I answered .	29/320	struggling to survive by showing her resistance	4

SURAT PERNYATAAN

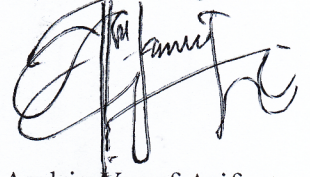
Yang bertandatangan di bawah ini:

Nama : Andria Yusuf Arifanto
NIM : 08211141005
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

Menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa bernama Dinda Aswandara Raharjani dengan judul *“The Oppressions toward Jane in Victorian Society and Her Responses Portrayed in Bronte’s Jane Eyre: A Feminism Study.”*.

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Yogyakarta, 25 Agustus 2013



Andria Yusuf Arifanto

SURAT PERNYATAAN

Yang bertandatangan di bawah ini:

Nama : Destarina Intan
NIM : 07211144012
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

Menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa bernama Dinda Aswandara Raharjani dengan judul *“The Oppressions toward Jane in Victorian Society and Her Responses Portrayed in Bronte’s Jane Eyre: A Feminism Study.”*.

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Yogyakarta, 25 Agustus 2013



Destarina Intan